

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3705.

SATURDAY, OCTOBER 29, 1898.

PRICED  
THREEPENCE  
REGISTERED AS A NEWSPAPER

BRITISH ARCHAEOLOGICAL ASSOCIATION.—The FIRST MEETING of the SESSION will be held on WEDNESDAY, November 2, at 8 P.M., SACKVILLE STREET, PICCADILLY, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Paper read:—

"Our Cities sketched Five Hundred Years Ago," by the Rev. CESAR CAINE.  
ANDREW OLIVER, Esq., will also read a paper.  
GEO. PATRICK, Esq., A.R.I.B.A. { Hon.  
Rev. H. J. D. ASTLEY, M.A. } Soc.

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## LITERATURE

*Autobiography and Public Correspondence of Augustus Henry, third Duke of Grafton.*  
By Sir William R. Anson, Bart., D.C.L. (Murray.)

The third Duke of Grafton's name is chiefly familiar because he was lampooned. He lives in the pages of Junius, just as others who are far less noteworthy live in the satires of Dryden and Pope. But any one who took on trust the statements of Junius about Grafton, Bedford, or Mansfield would be even more grievously misled than Marlborough was when he relied upon Shakespeare for historical facts.

Some glimpses of Grafton as he really was have been given by Stanhope in his 'Life of Pitt' and by Lord Edmond Fitzmaurice in his 'Life of Shelburne.' Both had access to the autobiography which is now published in full, and both made interesting extracts from it. Sir William Anson has edited it with commendable care, and has added a useful introduction, besides many explanatory notes. At the outset he complains, rather unreasonably, that the writers of history and editors of memoirs have "ransacked the record of Grafton's political career" without having been impelled by gratitude to present an adequate picture of him. May not some blame attach to those who had possession of the documents, and who were far from eager in sanctioning their publication? Happily, however, the public can now understand Grafton as a politician just as he himself desired. When he began to write, on October 8th, 1804, he told his son that, while the autobiography and the letters inserted in it were for his information, they were intended "to come under public inspection."

Grafton paid more heed to politics than to personal or family concerns, and while his conduct as a politician is clearly displayed and his character unconsciously made manifest in his autobiography, there is a lack of those personal details which give savour and lightness to the record of a life. He was born on October 9th, 1735, and educated at Hackney School and Peterhouse, Cambridge, under Mr. Stonewell. He went

on the grand tour in 1753 with M. Alléon, a Genevieve, who is said to have been more fitted to form the polite man than to assist or encourage any progress in literary pursuits. His own inclination led him, however, to make a study of history, and of the principles of government as expounded by Locke. Later in life he wrote to Charles James Fox about Locke's works, and may have been surprised to learn that the chief of the Whigs had but a slight acquaintance with the writer from whom they were commonly supposed to derive their principles.

In 1756 Grafton married Anne Liddell, the daughter of Lord Ravensworth, and entered the House of Commons as Lord Euston, where he remained but a short time. On the sudden death of his grandfather in May, 1757, he inherited a dukedom and a seat in the House of Lords. When he went to Kensington to deliver "the ensigns of the Order of the Garter," George II. said with emotion: "Duke of Grafton, I always honoured and loved your grandfather, and lament his loss: I wish you may be like him: I hear you are a very good boy." The second duke was noteworthy for his natural sagacity and his outspokenness, venturing to give advice where others would have been afraid to do so. His grandson did not resemble him in this particular. With excellent intentions, he was deficient in moral courage. Pitt was Grafton's political idol, for "the Great Commoner" had kindly treated him at Stowe when he visited it as a boy, and his vote was given to Pitt in the House of Commons. It seems early to have been his intention to prepare himself for the public life in which he considered he was destined to play a part, and he had endeavoured, like others of his station, to qualify himself by visiting foreign countries, learning French, and studying history. His first appointment was that of Lord of the Bed-Chamber to Frederick, Prince of Wales; but the irksomeness of the post led to his resignation, and to the resolve never again to accept an office in the Household. His maiden speech, delivered in December, 1762, was directed against the policy of the administration, and he styles it "too declamatory, and directed chiefly against Lord Bute. The violence of my language was easily excused in a young man speaking from his heart." Though not an orator, Grafton was a speaker who pleased and often impressed his hearers. He was a Whig from first to last, though for a time he hesitated to assert with sufficient emphasis the Whig doctrine that the Crown should be kept in subordination to the legislature. When Wilkes was wrongfully kept in solitary imprisonment, Grafton visited the Tower, and did his utmost to secure justice for him.

When the administrations of Bute and Grenville had come to an end, and negotiations were entered into for a new one with Pitt as its head, the Duke of Grafton was asked to be the negotiator, and being then, as he writes, "young and unsuspecting," undertook the invidious task. The result was the formation of the first Rockingham Administration on July 10th, 1765, in which General Conway and the Duke of Grafton were the two Secretaries of State. Grafton

learned, when too late, that his youth and inexperience had been taken advantage of, and he writes:—

"Despairing of receiving Mr. Pitt's assistance at our head, a new plan for establishing a Ministry was proposed to His Majesty by H.R.H. [the Duke of Cumberland], and accepted; several, with myself, understanding that it came forward with the full declaration of our desire to receive Mr. Pitt at our head, whenever he should see the situation of affairs to be such as to allow him to take that part. My concern afterwards was great, when I found, before the conclusion of our first session, that this idea was already vanished from the minds of some of my colleagues. I always understood this to be the ground on which I engaged; and it will be seen that I adhered to my own resolution to the last."

Any careful reader of this autobiography will feel that the writer is in earnest here and on other occasions. Indeed, the pre-conceived view of the Duke of Grafton's character is unquestionably incorrect. He was neither greedy for office nor anxious to satisfy retainers or sycophants at the expense of the nation. He is one of the very few men of his rank and station by whom grants from the Crown were not sought for. He cared little for office, and he was always readier to resign than to accept it. He had the belief that the rank which he held obliged him to render all the service in his power to his sovereign and country, and that, to use the happy phrase of a more recent Prime Minister, "he owed his country more than rates and taxes." He left the first Rockingham Administration because he held that Pitt ought to be at the head of public affairs. When Pitt was commissioned in 1766 to form a new administration, he summoned Grafton, who says that on his way to town

"I revolved well in my mind my own situation; and the result was, that I should be ready to undertake, and to my utmost properly to discharge, any office in which Mr. Pitt should wish to place me; but that the situation of the first Lord of the Treasury, or that of Lieutenant of Ireland, were accompanied with circumstances so very disagreeable to me, that no consideration should induce me to embark in either."

Mr. Pitt told him that he had undertaken to form a ministry, and that Grafton's office in it was to be First Lord of the Treasury. The latter stated his objections, to which Pitt would not listen, saying that, if Grafton declined, the ministry could not be formed, "his own health allowing him to enter into no office except that of Privy Seal." Grafton adds that, though still firmly persuaded "how little suited the post was to my experience and my feelings," he yielded with reluctance "to Mr. Pitt's solicitation." He proceeds to give suggestive comments on Pitt, who had told him that he aimed at an administration which should "defend the Closet [that is, the King] against every contending party":

"Mr. Pitt's plan was Utopian, and I will venture to add, that he lived too much out of the world to have a right knowledge of mankind. His turn of mind was to be suspicious and jealous, tho' perfectly forgiving. On the present occasion, to men, who came to him from almost every quarter, he held a language which could not but be approved by them in principle; though certainly not palatable to the interested expectation of their friends. Mr. Pitt attributed more efficacy to these flattering

visits than they merited. No doubt could be entertained on the position, that it was a desirable object for the country that the men of the best talents and fortunes and highest rank, taken from every party, should unite in one common cause. But in the height [sic] of his spirits, Mr. Pitt flattered himself with succeeding in an undertaking so very difficult; indeed, from his statement of the disposition he had found in some of the principal characters with whom he had conversed, I was led myself to give in to the like persuasion; until the intrigues of party breaking out in various ways, discovered to us our short-lived delusion."

The difficulties of Grafton's position are supposed to have been great; yet they were greater in reality. The first and most serious was that Pitt left the House of Commons, where he was a power, for the House of Lords, where he became almost a cipher. His health broke down, and he would neither resign nor communicate his views on questions of policy. Grafton remained for a time at the head of the Government when Chatham left it. Then, on condition that he should not attend meetings of the Cabinet, he accepted the office of Privy Seal when Lord North became First Lord of the Treasury and Chancellor of the Exchequer. In 1775 the action of the ministry with regard to America caused Grafton's resignation. On the question of colonial grievances his views were sound, but he did not give full effect to them. He joined the second Rockingham Administration, and remained in office after the death of Rockingham and the nomination of Shelburne to succeed him; but he admits that he erred. Indeed, the statement of Fox which he records was perfectly just, it being to the effect that "Lord Shelburne was more the minister suited to the purposes of the Court than ever Lord North had been." William Pitt made overtures to Grafton in 1784 to enter his administration, and from that year till his death in 1811 he played an important part on the political stage. While a member of Lord North's administration he was painfully impressed by the asperity displayed towards the American colonists. A few lines from his pen do more to condemn Lord Mansfield than many pages of Junius's laboured invective. As a lawyer Mansfield had no superior in his day; as a statesman he was contemptible. In 1771 Grafton discussed the American case with Lord Weymouth, who was at the head of the American department. They agreed that conciliatory proposals should be submitted to the Cabinet. Grafton adds:—

"His lordship had scarce finished his words, when Lord Mansfield's chariot driving up to the door, Lord Dartmouth said, most seriously to me; 'There, Duke of Grafton, is the man, who will prevent your wished for alterations from taking place.' The event accorded with Lord D.'s apprehensions."

In private life Grafton was not impeccable. He was guilty of bad taste, at the least, in paying public attentions to Mrs. Horton, commonly called Nancy Parsons, who afterwards became Lady Maynard. His first wife left him nine years after marriage. They were divorced in 1769, and both re-entered the holy state of matrimony. Whether he was a model husband to his second wife, who was the third daughter of the Rev. Sir Richard Wrottesley, Dean of Windsor, cannot now

be determined. Those who care to draw inferences have the following words from his pen, written with regard to 1770, to help or enlighten them:—

"Being released from business.....I took with more eagerness than ever to my hunting, and other idle, but less creditable dissipations."

The reader may ask the natural question what the Duke of Grafton has to say about Junius. The answer is—nothing. Sir William Anson does not attempt to explain this. Yet a hypothesis might be put forth which is less extravagant than may appear at first sight. In our day statesmen as highly placed as Grafton, against whom many unpleasant things have appeared in print, have publicly affirmed that they do not read the newspapers. Did Grafton set the example? If he did, Junius may have felt as annoyed as the candid critics of our time must feel when they learn that they have written in vain. That Grafton never heard of what Junius had written is as improbable, however, as that those who do not read newspapers now never learn what is in them, especially if any statements are particularly personal and disagreeable. Sir Richard Phillips, who was assured by the first Marquess of Lansdowne that he was not the author of the letters, but that he knew the author, has put it on record that the Duke of Grafton had the offer made to him of information which would justify the conviction of the writer in a court of justice, and that the Duke declined to avail himself of it.

Though neither disclosure nor reference is made in the autobiography, yet Sir William Anson devotes a few paragraphs to the subject of Junius. He does not appear to have read what has appeared in these columns as to the letters contributed by Francis to the *Public Advertiser* in defence of the King against Junius. Yet he puts the pertinent query, "Does anything in the career of Francis explain the savage ferocity of the attacks made upon the Dukes of Grafton and Bedford?"

The letters interspersed in this autobiography are of historical value. Those from Chatham confirm Wilkes's judgment that he was "the greatest orator and the worst letter-writer of his day." Lord Camden's letters increase our respect for him as a lawyer and a statesman. The book as a whole is a good one, and we congratulate Sir William Anson on having presented it to the public in accordance with Grafton's wishes, and having prefixed an estimate of Grafton's career which, while highly complimentary, is also extremely able and just.

*The Unconscious Mind.* By Alfred J. Schofield, M.D. (Hodder & Stoughton.)

DR. SCHOFIELD has come to the aid of distressed psychology. Psychological science in England, he tells us, quoting the words of a distinguished Harvard professor, "is but a string of raw facts, a little gossip and wrangle about opinions, a little classification and generalisation on the mere descriptive level, a strong prejudice that we have states of mind and that our brain conditions them, but not a single law in the sense in which physics shows us laws. At present psychology is in the condition of physics before Galileo and the laws of motion or of chemistry before Lavoisier."

We were under the distinct impression that the divorce of psychology from metaphysics and its attempted construction on a physiological basis had been productive of some more or less fruitful results, and that as an investigation of mental processes it was in a fair way of obtaining scientific recognition. But we need not pause to discuss the question, for whatever our estimate of the past or present condition of the science of psychology may be, we have now in the theory of the unconscious mind, this book assures us, the means of rehabilitating a discredited science and presenting the world with a practical guide and key to the solution of its mysteries. "To the biologist, comparative physiologist, and animal apologist this doctrine is both balm and light," for does it not enable us to understand the actions of a "decapitated frog"? To parents and teachers it is of value, for it tells them to cultivate the unconscious faculties and to leave the conscious severely alone, as being of comparatively little importance. To the religious mind it brings a gospel of comfort, for it relegates religion to a region of which we know nothing. Transcribing Hartmann's rhapsody, Dr. Schofield, not satisfied with pointing out that the unconscious lies at the deepest root of the conscious, presses an unconscious humanity and world to his heart, shedding tears of joy over their perfection: "The conscious judges, improves itself, and can be changed any moment; the unconscious leaves no room for improvement."

Philosophers are proverbially ungrateful; still some acknowledgment was unquestionably due to Leibnitz, who first formulated the doctrine of the sub-conscious. It is true that his statement of the law is not far from ambiguity, and leaves room for doubt whether he meant to say that there are presentations of which we have no consciousness at all or merely that there are many perceptions which are but dimly and faintly apperceived. So much is certain that he would have repudiated the paternity of Hartmann in no unmeasured terms. For whilst the latter identifies the conscious with the imperfect, and therefore exempts God from consciousness, the former, looking upon consciousness as the highest perfection, regards it as an attribute belonging exclusively to the Deity, every other monad knowing part only of its perceptions.

The first chapter of Dr. Schofield's book discusses "Mental Operations in Animals." He quotes with approval Dr. Maudsley's opinion that there is not a single mental quality which man possesses, even to his moral feeling, of which the germ is not to be found more or less fully displayed in animals: "memory, attention, apprehension, foresight of ends, courage, anger, distress, envy, revenge, and love of kind." But even if philosophers are willing to admit the equality of themselves and animals, does it follow that all the acts animals are capable of performing are due to reflex or sensor-motor activity? Or is it not just possible—to judge from human analogy, which makes consciousness a condition of experience—that some degree of consciousness accompanies animal as well as human development? Of course, it is impossible to prove that animals are conscious as we are, but it is extremely probable.

Proceeding to the following chapters, the author makes an attempt to define the terms "mind" and "consciousness" and to determine the relationship between the "unconscious and the conscious." He holds with Bastian that the meaning of the word "mind" "must be considerably enlarged so as to include as mental phenomena the functional results of all nerve actions, whether these nerve actions are accompanied by a recognized conscious phasis or no." Consciousness he defines as "that of which we as individuals are personally conscious." The relation between the unconscious and conscious mind is not solely that of priority and fundamentality. "The essential process on which thinking depends is unconscious mental activity," says Dr. Maudsley. In fact, it would be difficult to circumscribe the powers and limits of the unconscious mind. Those who are anxious to join in the canonization of unconsciousness are referred to p. 120 of Dr. Schofield's monograph, where the Unconscious is eulogized as the giver and accompaniment of every good and perfect gift.

To which the reply is that so long as psychology claims to be a separate science, and not merely a department of physiology, it must necessarily deal with mental phenomena, and it is an abuse of the word "mental" to apply it to a process lying outside consciousness. Mind must imply some element of consciousness, however small; we can neither understand nor conceive a feeling or idea absolutely unconscious. By unduly restricting the meaning of the term "conscious" to that of which we as individuals are personally conscious, we gain a large field of operation for the unconscious; but consciousness may exist without the element of self making its presence felt. The question which Dr. Schofield fails to solve is whether the mental phenomena to which he calls attention are the result of an absolutely unconscious mental process, or whether they are susceptible of another, and, as it seems to us, more rational interpretation. All the so-called "unconscious mental actions" are probably capable of a physical explanation. They are not mental at all in the legitimate sense of the word. But admitting them to be such, it is surely possible to account for them in other ways. A large number of ideas may be in consciousness at the same time. Attention, however, is occupied with only one or two, leaving the others in the background. Are we not all the while dimly conscious of their presence? Then, again, the brain process may have become so rapid, through habit, e.g., that we have forgotten its working. Non-remembrance does not necessarily imply non-existence.

Let us select two illustrations to which the author refers as evidences of the unconscious mind. The first is taken from infancy:

"When the child is born he is the product, mind and body, of the forces of heredity. Not only is his body, but his mind, the outcome of preceding generations of good and evil. His mind is no *tabula rasa*, but is already thickly sown with seeds, or, at any rate, tendencies of all kinds. Whatever mental tendencies do exist are all in the unconscious mind."

A child is the product of heredity and environment, and comes into the world with

certain latent predispositions. Are we to designate these or the infant's automatic acts as mental, as operations of "the unconscious mind," when they are in reality physical processes of a bodily mechanism? Or would it, perhaps, be better to say that some degree of consciousness, though we cannot, of course, determine its nature and amount, accompanies infant life from its earliest days? So much, at all events, may be said, that as the infant becomes susceptible of education, consciousness becomes more and more manifest and developed.

Here is an instance showing the action of the unconscious mind in sleep:—

"I had long tried to balance accounts, but always showed an excess of 2*l.* 10*s.* on the credit side. On Saturday night I left the counting-house nervous and angry. In the night I dreamed I was in the office, the ledger open, and I came to a small account leaving a debit balance of 2*l.* 10*s.* I looked over it, called myself names, and put it in its proper place in the balance in my sleep.....I went for the keys and to the safe and got the books, turned to the folio in the ledger I had dreamed of. There was the account, and my balance was made."

Now what is the explanation? Is not this case of so-called "unconscious cerebration" in truth an instance of most active mentality, though, with differing physical conditions, the links between brain and consciousness were forgotten?

The best and most interesting part of Dr. Schofield's book is the last chapter, dealing with "The Unconscious Mind and Therapeutics." That the mind exercises an enormous influence over the body, and that many, especially nervous, diseases should be treated mentally rather than physically, is now a truism. Whatever theory may be adopted about hypnotism, "hypnotic suggestion" is likely to prove at no very distant future an important educational instrument and perhaps a curative agent, though the dangers of such influences are serious. But with the author all diseases are caused by the "unconscious mind," and they must therefore be cured by an appeal to that unconscious source of mischief.

*Through Asia.* By Sven Hedin. 2 vols. Illustrated. (Methuen & Co.)

THE reader who hesitates to encounter these 1278 goodly pages may be reassured by finding, first, that a substantial part of them is occupied by illustrations, and, secondly, that the countries traversed embrace at least three widely differing regions—viz., the Pamirs and Kuen-lun Mountains, the great desert of Gobi, and Northern Tibet and North-Western China—a journey through any one of which, told as the author tells it, would place him in the first rank of travellers.

Dr. Hedin, besides, is a geographer as well as a traveller. His was no mere journey of pleasure; at every hour of the day, under the most trying conditions, he was engaged in observations of one kind or another—the length of the day's march, calculated by the pace of his caravan; the depth and speed and volume of rivers; the pulses and temperatures of the party during snowstorms at the loftiest elevations; besides the constant record of altitude and temperature, notes on the geology and ethnology, and the

record nightly of the events of the day, often written with frozen fingers and frozen ink. He claims, too, to have collected some eight hundred place-names between Kashgar and Khotan, some of which may throw light on the past history of the region. As most of us know, he had no lack of thrilling adventures. Of his scientific memoranda, while the bulk is retained for future study, enough has been worked into the text to satisfy even those more than ordinarily interested in such things.

During his entire journey Dr. Hedin had always before him one of those attractive generalizations, the offspring of the scientific imagination, according to which

"Baron von Richthofen divides the whole of the Asiatic continent into three distinct regions of very unequal extent—the Central, in which the rivers drain into inland lakes; the Peripheral or border lands, in which the streams make their way down to the seas which wash the coasts of the continent; and the Transition or Intermediate tracts, which partake of the characteristics of the other two.....The most remarkable feature in the region of internal drainage is the process of levelling-up which goes on unceasingly. The detritus which results from the disintegrating action of the weather, and the more or less mechanical agency of wind and water and gravity, is constantly being carried down from the mountains all round its borders towards the lower parts of its depressions, and being deposited there. In this way the natural inequalities in the configuration of the ground are being gradually smoothed away."

Mr. Curzon refers to the same phenomenon in the central districts of the Pamirs, the process being the exact reverse to that where the streams hew out deep ravines in the successful effort to reach the sea-going river. Dr. Hedin, when, after his long sojourn in the heart of the continent, he struck a tributary of the Hoang-Ho, expressed himself thus:—

"We were, therefore, no longer shut up in the heart of the continent; but after a period of three years we were once again in a Peripheral region. What an indescribable feeling of relief!"

He crossed the Pamir from Ferghana in mid-winter, encountering terrific weather. Only the resource and endurance of his Kirghiz followers, and the arrangements made beforehand by his Russian friends, carried him through it. If he opened up no new country there, his observations in detail—e.g., on the hitherto unvisited glaciers of the great Mus-tagh-ata, the "Father Ice Mountain"—are most interesting. He was much impressed by the good qualities of the Kirghiz. Both they and the Chinese soldiers showed him much sympathy when he was suffering—a serious matter—from iritis; and when one of them accidentally broke his mercurial barometer, and they saw the distress it caused him,

"with the idea of affording me some consolation for my loss, the men arranged a concert for the evening. One of the Kirghiz came into my tent, and, squatting down, began to play the *kanmuss*, a three-stringed instrument played with the fingers. The music was monotonous and of a melancholy cadence; but it harmonized well with the surroundings, and the moods they inspired. In a word, it was typically Asiatic. I sat and listened to it with pleasure, giving my imagination captive to the music, the soft moaning of the night wind, the gentle crackle of the fire. How many and many a night did I

not spend thus during the long years that followed, listening to the dreamy sounds of that primitive Kirghiz instrument! How many a dark, solitary winter afternoon did I not while away in this foolish fashion! In course of time I grew accustomed to the kaumuss, and derived as much pleasure from it as the Kirghiz did themselves. In fact, I grew fond of it. Its soothing music carried my mind away into the fairy realms of day-dreams; my thoughts flew far away to my home amid the dark pinewoods of Sweden."

And these Kirghiz are not without education. Later or we read of the party being brought to a halt by a blinding snowstorm, and the Kirghiz squatting for shelter under the lee of a boulder of gneiss while Mohammed Emin read to them a chronicle of Islam.

Among other glacial phenomena Dr. Hedin describes, on the edge of a small ice-lake above Lake Kara-kul,

"two typical ice volcanoes. Two springs gush out of the level ground. Late in the autumn, when the temperature permanently falls, the water which wells from them freezes. Meanwhile the springs continue to bubble up all the while the water continues to freeze. In this way two cones of ice are formed. One was 161 ft. high, and had a circumference of 225 ft.; the other measured 261 ft. and 676 ft. in height and circumference respectively. Four deep fissures radiated from the crater of the smaller volcano, which was about fifty-five yards distant from the other. At the time of our visit they were all half filled with ice. The cone was built up of an innumerable number of thin layers of light green ice, each layer representing a separate freezing. The mouth of the crater was closed by white ice, full of air bubbles; but there was not at that time the least sign of water oozing out. It was an 'extinct' volcano. The larger volcano consisted of a double cone, one superimposed upon the other. The bottom one, which was built up entirely of white ice, was low and flat, its sides inclining at an angle of not more than five degrees. The upper cone, which was a dome of pure, transparent ice, rising at an angle of thirty degrees, and measuring 70 ft. in diameter, was seamed throughout by a network of intersecting fissures, some concentric, others radiating from the centre outwards. Here, again, the mouth of the crater was frozen over, compelling the water to seek a new outlet through a side fissure or 'parasite' volcano. Although the water trickled out at a lively rate, it gradually froze before reaching the ice-lake, and so became set into a sort of 'ice-flow.' Its temperature was 31° 5 Fahrenheit (= -0° 3 C.)."

And, again, on Mus-tagh-ata:—

"Suddenly we heard a deafening crash and roar from the right-hand rocky wall on the other side of the Chal-tumak glacier. It was an avalanche which had slipped from the ice-mantle. Large blocks of blue ice were hurled from the edge, clashing together, and crumbling into fine white powder as they struck against the out-jutting rocks; then they fell like flour upon the surface of the main glacier. The sound reverberated like thunder near at hand, the first echo being flung backwards and forwards many times between the rocky walls before it finally died away, and was succeeded by the usual silence. But a mist of powdered ice-needles hung a long time in front of the glacier. Meanwhile we had a splendid opportunity of observing how the glacier worked. The ice-mantle kept slipping, slipping, ponderous and massive, over the edge of the rocks. Again and again it broke off at the crevasses and ice-falls; great blocks of ice being precipitated into the depths below, and reaching the main glacier in powder as fine as flour. This, nevertheless, melted into its surface, and in that way built up a regenerated parasitic glacier."

In lively contrast to the hardships of the journey was the cordial reception by the Russians at Fort Pamir, and the banquet, at which,

"if ever a toast was responded to with real sincerity and gratitude, it was when I stood up to return thanks for the honour done to my king. If ever there was a place where joy reigned supreme, it was surely here, on the 'Roof of the World,' 11,850 ft. above the level of the sea, far removed from the bustle and noise of the busy world, in the very middle of Asia, a region where our nearest neighbours were the wild sheep of the mountain crags, the wolves which prowl over the snowy wastes, the imperial eagle which soars through the endless spaces of the sky."

But the most absorbing of his adventures, and the most tragical, involving the loss of several lives, was his first expedition into the great desert of Gobi. Listening to the talk of the professional treasure-seekers (practically ne'er-do-wells and thieves) and pondering over the long-current tradition of the buried cities (we do not take him quite seriously here), he says:—

"To these fabulous, these adventurous tales I gave the eager ear of a child. Every day added to the allurements of the perilous journey I contemplated. I was fascinated by all these romantic legends. I became blind to danger. I had fallen under the spell of the weird witchery of the desert. Even the sandstorms, those terrible scourges of Central Asia, which have their cradle in the heart of that sand-heated furnace—even they were in my eyes beautiful, even they enchanted me."

and so on. Nevertheless, when the expedition started,

"a dead silence reigned throughout the crowd. When my mind goes back to that moment I am involuntarily reminded of a funeral procession. I can hear the dull monotonous clang of the caravan bells still ringing in my ears. And of a truth their slow mournful cadences were the virtual passing-bell of most of us who set forth on that eventful day for the sand-wastes of the terrible desert. A sad and peaceful grave amid the eternal ocean of sand—such was to be their melancholy end!"

An apparently treacherous guide induced them to take only four days' supply of water when a ten days' supply was needed. Their suffering was terrible, and is well described. Camels first, with their precious loads, and finally men, had to be abandoned; only the author and two of his followers, almost by miracle, escaped. The story of the eventual recovery of the abandoned party is curious, and reads more like a French or Russian police story than like a Chinese. Later on, with redoubled caution, the fruit of dearly bought experience, the traveller recrossed the desert, "discovering," as he puts it—at all events, he was the first modern European to visit—two ancient ruined cities, evidently of pre-Islamic and Buddhist origin. This is evident from the "finds" of which illustrations are appended, while the remains of mills, boats, gardens, and avenues of trees point to very different physical conditions. His description of the sand dunes, consisting of long, crescent-like waves of sand rising sometimes to 200 ft. in the centre, with their precipitous lee sides almost exactly opposed to the direction of his line of march, is remarkably clear. In fact, the narrative throughout, whether when worked up from his diary or simply extracted from it, presents a suc-

sion of characteristic and lifelike pictures of the scenes and events of the day.

The defeat by the Chinese, and the death, some twenty years ago, of the self-made ruler of Kashgar, Yakub Beg, created much interest in England. So far as we can gather from our author, the country has not suffered by the change, the Chinese having retained what was best in the former system, while eliminating a certain theocratic intolerance. The Chinese Ambans, outside of China proper, seem as a rule to be very intelligent, and even friendly and hospitable. Of course, there were exceptions. At a frontier post in Sarik-kol the traveller was told that

"the garrison numbered 66 men, but I question whether there were more than a dozen..... Togdasin had simply counted the horses, and then jumped to the conclusion that there was a corresponding number of men. But in that part of the world the Chinese have a most extraordinary way of enumerating their troops. They are not content with counting the soldiers only, but reckon in also their horses, rifles, shoes, breeches, and so forth; so that the resultant total is a long way above what it ought to be. They apparently go upon the supposition, that the rifle is at least as valuable as the man; and by an analogous train of reasoning, they argue that a man is of little use if he has to travel on foot, that he cannot go about naked, and so on. Hence they count in the whole kit, rifle, breeches, and all. By this peculiar process of arithmetic they fancy they deceive the credulous Kirghiz, as well as the Russians on the other side of the frontier."

The monotony of the road through Northern Tibet, the climate, the solitude, and the difficulty of finding a route—for a great part of the journey, though he met with traces of Littledale and Bonvalot, lay over untrdden ground—were felt, even by this ever sanguine traveller, exceedingly depressing after a time. He does not explain the great mortality among his animals on the Tibetan journey (though he seems to have foreseen it), except by the word "hardships." Out of twenty-nine donkeys but one survived, of twenty-one horses only three; of six camels three survived. It could hardly be the poverty of the pasture, which supports large numbers of kulans (wild asses), yaks, and other herbivorous animals. The piteous cries of the creatures when abandoned were painful to listen to. It is the one unpleasant episode in the book.

To geographers perhaps the most interesting part of the book is that which deals with the Lob Nor district and its long-disputed hydrographical problems. It cannot be discussed without the map, but this last investigation seems to show that a northern lake really existed at the date when the Chinese maps were drawn, and that the discrepancies between the views of Prejevalsky and Richthofen are explained by the great recent fluctuations in the waters which supply the basin.

As for the translation, we do not doubt its faithfulness to the original, though we might complain of occasional slipshod English and of such obscure words as "cradge," "coggaled," "boarden"; also of idioms, such as "the first best merchant," made in Germany, and hardly worth importing.

ΠΕΡΙΚΑΤΑΣΤΑΣΕΩΣ ΑΙΓΑΛΗΚΤΟΥ: *Traité de Castramétation.* Texte Grec Inédit annoté par Charles Graux, augmenté d'une Préface par Albert Martin. (Paris, Imprimerie Nationale.)

THE thirty-two chapters of this short treatise form a welcome addition to the modest library of Byzantine books on strategy and tactics which are accessible to the student. It is well known that a good many of them exist besides the three that are in print—Maurice's 'Strategicon,' Leo's 'Tactica,' and the Περὶ Παραδρόμης Πολέμου attributed to Nicephorus Phocas. There is, for example, a treatise on siegework in the Vatican Library, the illustrations of which have been used by D'Agincourt and others, that we should be glad to see edited. Almost equally useful would be a modern version of Maurice, for that published at Upsala in 1666—the only available text—is both difficult to procure and in many places hopelessly unintelligible.

The present pamphlet consists of a text, with notes by M. Graux which give various readings, but no explanations, emendations, or translations. In a similar way the short preface by M. Martin is almost entirely devoted to a description of the five MSS. from which the editor worked, and has no detailed account of the points of interest in the treatise, of the scope of its contents, or of the manner in which it fits into the general scheme of Byzantine tactics. For all intents and purposes we have nothing more than a plain text. This being so, the work is useful to none save the very small class of readers already acquainted with Leo and the Περὶ Παραδρόμης Πολέμου, for its terminology is so strange and technical that even with Ducange beside him the ordinary student would find it very difficult reading. We think that the editors might so far have condescended to their public as to append in the notes translations of words like μαλάρτιον, ἀσκερήγης, φοῦλκον, λέστα, χωραρίος. It would have been still more useful, though much more difficult, to add some account of the numerous points in which the army of 970 A.D. differed from that so elaborately described by Leo the Wise in 900 A.D. On this subject we shall have a few words to say in another paragraph.

In three of the five MSS. which M. Graux consulted for this edition the treatise is found placed next the Περὶ Παραδρόμης Πολέμου. This is undoubtedly its natural position; for although it does not, like the latter, actually mention the Emperor Nicephorus, it is obviously one of a set of pamphlets drawn up at the same time by an officer, or officers, of his staff. As the author of the preface suggests, the mention of "other pamphlets that might be written in due time," which we find in the last chapter of this treatise, may well refer to the Παραδρόμη. But it is curious to find in the same paragraph that M. Martin thinks that the Παραδρόμη is "entirely devoted to war against the Turks," while a mere casual perusal of it would have shown him that it is mainly composed of precepts for use against the Saracens—a very different class of enemy. There are two late manuscripts at Paris which give this new treatise, not along with the Παραδρόμη, but at the end of

Leo's 'Tactica,' without any fresh title to show that it forms a separate work. This arrangement is, of course, a hopeless error. In every detail it clearly betrays itself as belonging to the late and not the early tenth century.

The name Περὶ Καστρατέως Ἀπλύκτου, which has been applied to the work, gives a very poor notion of its contents. It is true that the longest of its thirty-two chapters are devoted to laying down elaborate directions for the construction of camps. But this is only part of its scope. It also contains chapters on marches, on the passage of rivers and defiles, on movements made in the face of the enemy, on outposts and reconnaissances, on reviews and field exercises, and on the preparation of baggage trains. It may be defined, in short, as a manual dealing with all the movements of a large force of all arms acting in a hostile country. The author does not touch on the organization of the army, nor does he deal with the actual clash of battle; but, with these exceptions, he covers the whole subject of invasions on a large scale. The Παραδρόμη, on the other hand, as all who have read it will remember, is almost entirely concerned with cavalry work, its main subject being the protection of the Eastern frontier from Saracen raids, and the way to repay such inroads by corresponding attacks on Syria and Cilicia. This may very possibly be the treatise Περὶ κούρσων, πῶς δεῖ εἰσελαύνειν αὐτὰ ἐν τῷ τὸν Ἀγαρίνον χώρᾳ, which the author in xxxii. § 10 of this work refers to a more convenient time, though the Παραδρόμη is, as a matter of fact, more devoted to the defensive than to the offensive half of such operations.

It is impossible to speak too highly of the contents of our treatise. The work of a practical man who has seen many campaigns, it is always superior to the corresponding chapters of the 'Tactica' of Leo the Wise, who never chose to put his theories into practice by taking the field in person. Many sections of the work—e.g., those on reconnaissance and on the passage of defiles—might find a place with small alteration in the military manuals of to-day. The chapters on outposts and sentinels—ἐπόβιτγλα and ἔξωβιτγλα in the strange Byzantine jargon, which still recalls the old Roman word *vigiles*—are equally worthy of note. Any body of troops encamped was surrounded by three separate lines of pickets, the outermost composed of cavalry, the two inner ones of infantry. The cavalry vedettes were to be placed far out, but with no fixed scale of distances, everything depending on the ground. If it were smooth and easily commanded from the camp, they would lie very afar asfield; if rugged or enclosed, they must be held nearer in. Of the two infantry lines, the inner was composed of pickets of six men placed at a bowshot from the outer edge of the camp, the outer of pickets of four men only a stone's cast beyond the first line. The distance of post from post in each series of infantry pickets was to be fifty ὄργυια (about one hundred yards). In addition to these men outside the camp, every commander of a *ταξιαρχία* of 1,000 men was to keep 100 men under arms and ready to turn out at a moment's notice just within that part of the circumference of the camp which fell to his charge. This main

guard was to lie in the open air, not in tents, and was not to quit armour or weapons till relieved.

The Byzantine camp itself was not quite such an elaborate structure as the ancient Roman camp, from which it was lineally descended. It was normally a perfect square; but the author of our treatise is quite willing to allow it to be somewhat modified by the conditions of the ground. If considerable advantages of strength were to be gained by adapting it to an oblong or polygonal space protected by water or ravines, he would avail himself of them. The camp was chosen by the chief engineer (*μηνσουράτωρ* = *mensurator*) of the army, who marched with the vanguard and chose the best spot available towards the end of the day's march. Having ascertained its centre, he pitched there a flag to mark the place for the tent of the emperor or general-in-chief. The length of the sides was ascertained by taking the number of heavy-armed infantry in the army and allowing one ὄργυια (about 6 ft.) of front for every two men. In the example given by the author, the army contains 8,000 heavy infantry, and the sides of the camp are therefore 1,000 ὄργυια each way. The infantry camped along the edge of the camp, the cavalry inside them; the emperor and his guards, horse and foot, in the midmost place of all. The protection of the camp consisted of a ditch seven or eight feet deep and five or six broad, with a mound behind composed of the earth from the excavation. On this were planted sharp stakes, of which each foot-soldier should provide seven or eight, so that there would be sixteen on every ὄργυια of the front. In regions where the enemy was much addicted to night attacks the author of our treatise recommends an additional protection of rope entanglements placed a score of yards outside the ditch. Such devices bring a rush of assailants to a standstill for a moment, by causing the front ranks to fall in heaps, when they can be easily shot down by light troops standing on the camp mound. But the chief value of the entanglements lay merely in their power of stopping the first fury of the rush of Moslem or Bulgarian assailants.

This precaution is very modern; still more so are the directions given for the prevention of "sniping," the molestation of the camp by hostile sharpshooters, who creep up and take easy shots at tents or camp fires. This seems to have been a practice as much of the ancient Bulgarians as of the modern Afridis. Our author recommends as a precaution against it the careful marking by daylight of all spots from which the camp can easily be molested, and their occupation after dark by small outposts. They are to keep close and quiet and watch for the "sniper," who may very possibly fall into their hands when he creeps up to set about his business.

There are a dozen more points of interest which might be mentioned, but we have not space for them. One difficulty, however, must be mentioned: we do not seem to find the Byzantine infantry any longer organized in the "themes," "drunges," and "bands" of the ninth century. The author always speaks of them as arranged in *ταξιαρχίαι*, regiments of 1,000 strong, of which 500 were heavy-armed men and 500

archers and javelin men. These regiments do not seem to belong to the provinces in any fixed proportion, nor to be especially attached to the provincial cavalry organization, as they had been a hundred years before. It will be remembered that in Leo's day the footsoldiery were arranged in brigades and divisions attached to the *themes*. Now there seems to be no higher unit than the *taxisarchia* of 1,000 men. Evidently some great reorganization had been in progress during the tenth century; but unfortunately this treatise supplies no help in solving the problem of its date and of its character.

#### NEW NOVELS.

*Her Memory.* By Maarten Maartens. (Macmillan & Co.)

LIKE another recent novel of merit, Maarten Maartens's book has a widower's relation to his motherless girl for its theme. But in the present case the recollection of his lost wife predominates, and strengthens the tie between father and daughter. Anthony Stoddard, artist and poet at heart, goes mourning all his days, and solitary until the fresh interests thrust upon him by his brother's death put an end to the dreamy continental life, and force him into wholesome collision with his fellows. Sir Anthony, the rising statesman, at last marries the best of his advisers, the healthy-minded, if rather world-worn Lady Mary. She is long in fathoming the depth of his regrets; but incidentally her salutes do much to brace him to control them. "No reasonable man's life is only a love story" is one of her dicta, though, like all good women, she turns out to have cherished a very sincere passion of her own. Besides this frank specimen of a modern great lady—or rich lady, for her elderly first husband is plebeian (and exclusive in consequence)—the characters of Mrs. Fosby, Anthony's middle-class mother-in-law, and the various governesses who flit across the stage in connexion with "Margie," are vigorously drawn, and the dialogue and descriptions are graphic and incisive. Margie herself is charming, from the days when she refuses to be led into display of her Biblical knowledge for her grandmother's benefit to that in which, for "her memory," she loyally accepts her father's second wife. Maarten Maartens has never written a brighter social story, and it has higher qualities than brightness.

*Children of the Mist.* By Eden Phillpotts. (Innes & Co.)

'CHILDREN OF THE MIST,' if it be too lengthy, has, at any rate, a measure of strength. The impatient reader, who has long since usurped the place of the "gentle reader" of bygone days, may perhaps get over this drawback in consideration of the good things scattered about. For our own part, we admire the book and look on it as in some ways one of the best stories that Devonshire has called into being. Eden Phillpotts has quite substantiated his right to invade a country pioneered by great novelists for fictional purposes. We secretly prefer this story of his to one or two which have attained *édition de luxe* and birthday-book honours. To deny the laborious nature of some of the material would be

idle; yet, where all is well balanced and firmly welded together, many faults are covered. Of padding or false sentiment there is none, but of sanity and discrimination not a little. As to descriptions of scenery and atmospheric effects, they are certainly not produced by a mere "scrape of a pen," but they are faithfully observed, well placed, and in their relation to the figures in the foreground really admirable. Dartmoor, its everlasting mysterious stone circles, its rolling mists and limitless stretches of heather, and the living offspring of men and women, have been seen at first hand and vividly reproduced. How boring the rustic element may be, and is, in fiction no one doubts. Readers have learnt to dread the modern chorus of smock-frocked ancients unless inspired by a master, and prefer even despised frock-coated beings in their novels. Mr. Phillpotts has no dealings with the artificial rustic; rather is there a hint of Zolaism here and there in his conceptions of village life. He has a firm grip of his characters, both male and female, and there is a great deal of the real stuff of human nature in many of them. The modern spirit, with scepticism and pessimism in its train, has laid cold fingers on one or two of these children of the moor, and left them to meet the changes and chances of this mortal life in sad disarray. The career of the unfortunate Clement Hicks is a case in point. Less serious is old Billy Blee's revolt against his Maker when suffering under the treacherous advances of a widow, and his subsequent return to his allegiance on discovering that her desertion means for him "a happy escape." Billy is generally good for a smile at least whenever he makes his appearance. His *naïf* self-esteem, time-serving propensities, and his metaphorical breaking of a neighbour's head by reproof and counsel are quaintly mingled with better as well as worse qualities. There are incidental in him traits that exist in human nature in many walks of life. Will Blanchard, as the leading character, is carefully drawn and well sustained. His *boutades* and subsequent repentance seem to have been studied, and are excellently suggested. The impulsive wrong-headedness, obstinacy, generous imprudence, and at times the childlike resentment of his attitude towards his surroundings make him both real and attractive. We also like the sturdy miller, and there are others with interesting points. A little more, or perchance a little less, and the book would have been still more striking and effective.

*Mollie's Prince.* By Rosa Nouchette Carey. (Hutchinson & Co.)

'MOLLIE'S PRINCE' is of the nature of a survival, and, on this and other grounds, not to be entirely ignored. Stories of the kind have, it seems, a measure of popularity. The general intention and the treatment of human nature in this one are certainly of the kindest, and the outlook on life persistently amiable. But from the intellectual, artistic, or "worldly-knowledge" standpoint it cannot, for obvious reasons, be praised. In construction and character it consists of what was twenty years ago considered good enough for girl readers. Four couples at least are

made happy ever after, and everything necessary to existence and a good deal more is showered on those who know how to wait. The Ward family is discovered in the first chapter at a very low ebb, financially speaking, in a house facing the Chelsea Hospital, an "umbre 'ome," no doubt, but not till now associated with dire poverty and bootless misery. Yet it is just boots, or their absence, that frequently blocks the conversational path at No. 10, Cleveland Terrace. Soon, however, the acute reader detects the rustle of angel wings and guardian spirits hovering in the distance. The first to materialize is a viscount with twenty thousand a year. His wayward ideal is "to be loved for himself," and to this end he woos the lovely Mollie in the disguise of a virtuous Bohemian—whatever that may be. Unrestrained by Mr. Ward, the father of the family and "a proud man," the younger man loads the larder with delicacies—game, fruit, wine, and so forth. Flowers, nicknacks consulting physicians, concert tickets, sofas, trained nurses, and other articles of use or adornment follow. Mr. Ward's protests against these lavish proceedings are so faint and perfunctory, and his eventual yielding so certain, that the author is the only person who takes his apparent reluctance at all seriously. What the reader is likely to take rather seriously is the family joke; it is frequent, depressing, and of the English hearthrug pattern. Not to share a little in Miss Carey's joy in the presents that are the *Leitmotif* of the story would be churlish. When some one—probably the disguised nobleman—insists on providing the Wards with a fixed income, and two tussoreaux (Mollie has a sister), and cleaning, decorating, and refurnishing the Chelsea house, the impecunious reader suffers an envious pang. The cup runs over when maiden ladies also play fairy godmother to this simple, but not unrecptive family. Two sapphire-coloured velvetine gowns for the girls' evening wear are presented. The only blot on the opulence of the picture is that they are not of velvet! The joyful climax for the reader and every one else comes when Mr. Ward, with that native touch of ephemeral hesitation, accepts the hand of the rich and benevolent spinster he has jilted in early youth. We leave everybody in a perfect maze of cheerful discoveries as to hidden relationships and long-lost friends, exactly like the people in novels of the early Victorian period.

*The Red Axe.* By S. R. Crockett. (Smith, Elder & Co.)

ON this occasion Mr. Crockett's robust young man is made in Germany. He is the son of the hereditary executioner of the "Dukes of the Wolfmark." It cannot be denied that his adventures are well told; yet the effect is hardly pleasing. The daily life of the unhappy town of Thorn is too uniformly under the ban of the Black Duke and his conscientious headsman; and the baying of the man-eating bloodhounds is ever in our ears. There is a love tale interwoven; but somehow Mr. Crockett never deals happily with the finer shades of that passion. Hugo is a roving blade, very much in love, as the Princess Ysolinde tells him, with himself; he uses "no nice refine-

ments, but rather takes with modest thankfulness such things as come in his way." "Princess Playmate"—so called too frequently for effect—comes in his way as a child, and is brought up in the Red Tower of the Wolfsberg as the "Red Axe's" adopted daughter. Another princess, the wayward wife of the Prince of Plassenburg, being princely *de facto*, sets her strong passion and hardly less able wits to work against the result of this innocent companionship. In the end Hugo revolts against his hereditary destiny, and brings destruction on the tyrannical house of the Wolfmark. There are good bits of action in the story, but we like the writer better when he is on his native heath.

*Owd Bob, the Grey Dog of Kenmuir.* By Alfred Ollivant. (Methuen & Co.)

It is Mr. Ollivant's mission to be the inventor of the novelistic dog. The scene is laid in the Cumberland fells, and much of the interest turns on the sheepdog trials of the North. Sturdy are the dalesmen, splendid their warlike and sagacious tykes; since the days of Bran and his master such Homeric deeds have not been recorded of canine heroism. Gory are several of the tales, and the epic incidents have a sameness which is the superficial characteristic of battle-pieces. Many a reader will "Pshaw!" and be half revolted, and yet most protestors will read on. The contrasted qualities of Owd Bob, the best sheepdog on the Borders, twice winner of the cup, the gentle grey dog of Kenmuir, and his rival and sanguinary foe the tailless tyke owned by McAdam, are not less subtly set forth than those of their masters. James Moore, the calm, firm, gentle-hearted type of a race of gallant "statesmen," the farmer of Kenmuir, is as widely distinguished from the frantic little blasphemers his rival as their respective champions. McAdam's cruelty to his son is the most objectionable feature in the book. There is too much of it to be artistic. Yet the bit of tenderness underlying his jaundiced nature is well brought out by contrast, and his breakdown when Red Wullie, the tailless one, his only friend, is caught red-fanged in the one capital crime of a sheepdog is eminently pathetic, as are the actions of the great rival and his master on the tragic occasion.

*Phases of an Inferior Planet.* By Ellen Glasgow. (Heinemann.)

MARIANA, the heroine of the story, is "elusive" and "absorbent," and has many strange qualities, of which endurance is not one, for she parts with her husband mainly on the ground that her neighbours devour fried cabbage. She has harmonious lines, in spite of her irregular nose and her long chin, so an artist made a poster of her upon their first acquaintance. Her profession was singing, which she came to New York to prosecute. In the curious society of the Gotham House, where Mr. Paul the pessimist, Mr. Nevins the artist, and others of her admirers dwell together, she meets her literary lover, Algarcife. Once in love, he finds many feelings revived which have been subdued so long that their expression is very difficult. Their married life is disastrously broken by poverty and the death of the

child, and Mariana leaves her husband to despair, which somehow ends in the agnostic becoming a Ritualist priest. The transition is accounted for by the necessity of working on philanthropic lines for work's sake; but it is as little convincing as Mariana's neurotic incompetence or the late reconciliation. There is merit in the story, and some of the minor characters are deftly handled, but it is about three times too long.

*Griffes Roses.* Par Henry Rabusson. (Paris, Calmann Lévy.)

A WEAK man in the clutches of a strong bad woman is drawn by M. Rabusson with less reality and modernity than distinguish most of his stories. The siren who kills the hero is sighed for by half the men in the book, but the reader is not made to feel her charms or understand her power. Her good rival is eloquent, and is intended also to be strong, but fails to live in M. Rabusson's pages. On the whole, this seems to us the least satisfactory of his recent novels.

*Dans les Roses.* Par André Theuriet. (Paris, Ollendorff.)

The new work of the graceful novelist of the French Academy is laid in middle-class life, among the market gardeners and nurserymen of the rose-growing suburbs of Paris. The scenes, the characters, the dialogue, are admirable. As is usual with this writer, the plot is less satisfactory. Nothing can be sadder than the tragedy of "Dans les Roses," but it is the tragedy of real life.

*Le Mauvais Désir.* Par Lucien Muhlfeld. (Paris, Ollendorff.)

"LE MAUVAIS DÉSIR" will be pronounced by readers who do not reach the catastrophe an immoral novel of some interest, and its dedication to a "father" will strike the ordinary Briton as "very French." But the book is redeemed by the power with which the final tragedy is handled.

#### BIBLIOGRAPHICAL LITERATURE.

*An Index to the Early Printed Books in the British Museum.* With Notes of those in the Bodleian Library. By Robert Proctor.—Section II. Italy.—Section III. Switzerland to Montenegro. (Kegan Paul & Co.)—With the record of the fact that in January, 1494, the priest Macario finished printing an Octoechus at a press which he had set up at Rieka, near Cettinje, in Montenegro, Mr. Proctor completes his historical survey of fifteenth-century typography. The first section of his work, which we noticed on its appearance half a year ago, dealt with the presses of Germany, for which the labours of previous workers had done something to smooth Mr. Proctor's path, while the strongly marked differences by which most Gothic types may be distinguished were a further help. Of the two sections now before us, the first, which deals with Italy, must have presented the maximum of difficulty. Labourers in the field have been but few; the delicate Roman types need a far quicker eye to distinguish them than the heavier black-letter; and above all the wonderful fertility of Venice, which year after year poured forth more books than Holland, Belgium, England, and Spain can display between them, produced a mass of types with slight differences, whose ownership and sequence might well seem to defy detection. Through this forest of difficulties,

of which previous explorers had hardly skirted the fringe, Mr. Proctor has stubbornly fought his way, and whatever corrections bibliographers in the future may be able to add to his work, he is entitled to all the credit of the pioneer. For the countries comprised in his third section stalwart roadmakers had in most cases already been at work. For the Low Countries, Holtrop and Mr. Bradshaw, and for England, Blades, Mr. Madan, and Mr. Gordon Duff had done nearly everything; for France there was considerable help to be gained from M. Thierry-Poux; for Spain some little from Dr. Haebler. Mr. Proctor in every case shows himself thoroughly acquainted with the work of his predecessors, and, as a rule, has added substantially to their discoveries. In Italy he may almost be said to have unearthed a new printer, so great is his extension of the work of the Florentine Bartolomeo Libri, to whom he attributes the printing of many of the Savonarola tracts and the majority of the fifteenth-century "Rappresentazioni," assigning to him in all 121 books, against the three recorded under his name in the index to Hain. In France again Mr. Proctor has grappled manfully with the problems presented by the books printed for Antoine Vérard, and has helped to dissipate the curious legends concerning the Le Rouges, originated by M. Henri Monceaux, and accepted by French bibliographers who ought to know better. Instances of such useful services might be multiplied, for the more Mr. Proctor's "Index" is used the keener becomes our appreciation of the new light thrown on the history of printing by his patient researches. To complete his work only one more section is now needed—that which is to contain the alphabetical list of printers and publishers, and the catalogue of authors with references to the works of Hain and Campbell. When this is issued the incunabula in the two chief English libraries will have been classified and made available for systematic study on a plan summary indeed, but more scientific than any which has yet been applied to collections of the same importance.

*Outlines of the History of Printing in Finland.* By Valfrid Vasenius. Translated from the Finnish, with Notes, by E. D. Butler. (F. H. Butler.)—The lecture by Prof. Vasenius, which Mr. Butler has translated into very readable English, does not contain many indications of the kind which bibliographers chiefly value, either as to the lives of the printers or as to the books which they printed. It offers, however, a summary of the fortunes of the press in a country very unfavourably situated for its development. Introduced, mainly for the publication of the theses of the University, in 1642, printing was for many years hampered by the severe censorship of the Consistory, from which, in 1693, the Professor of Poetry even secured a decree forbidding, under heavy fines, the printing of any poems, either in Swedish or Latin, without his sanction. In the next century war for nine years drove printing entirely out of the country; and when it was resumed, the competition of the Stockholm printers caused great trouble. But in 1771 Finland acquired its first newspaper, the weekly organ of the Aurora-Sällskapet, and, with some checks, progress has since been fairly continuous. Such are the main outlines of Prof. Vasenius's story, and, in default of a fuller account, it is very well worth having.

*List of Private Libraries.*—Part III. Germany. (Leipzig, Hedeler.)—Part III., the second which has appeared, of this trilingual "List of Private Libraries" is neither so amusing, nor, as far as we can judge, so likely to be useful for trade purposes as its predecessor, which dealt with libraries in America. It might, we should have thought, have been taken for granted that every German professor would gradually accumulate two or three thousand books on his own subject, and an advertiser who trusted to his "Minerva"

would find there the addresses not only of the professors who have lived long enough to possess the 2,000 volumes necessary for admission to this list, but also of those whose libraries are still in the making. Yet entries of these small specialist collections are prominent on almost every page, and must amount to some 30 or 40 per cent. of the 817 libraries registered. Many of the other collections might have been as succinctly described as that numbered 676, whose 7,000 volumes are drawn "aus allen Gebieten"; and the number of those which deal with interesting specialities, such as works relating to individual towns, Faustina, or books on Hamelin's Pied Piper, is comparatively small. One princely library is said to contain 1,500 incunabula; but, as far as we can gather from the descriptions given, "collecting," in the sense in which it is understood in England, France, and America, has, as yet, found little favour in Germany.

*Book-Trade Bibliography in the United States in the Nineteenth Century.* By A. Growoll. (Sampson Low & Co.)—Mr. Growoll's prettily printed little book has been compiled for the use of the "Dibdin Club" (one of the numerous associations of bookmen which have recently sprung up in America), and has come over to England in an edition limited to fifty copies. Though its appeal is primarily to members of the American book-trade, it contains a good deal of matter of general interest for the history of publishing, and has been put together in a very neat and businesslike manner. Besides a full bibliography of American book-lists and literary journals, it records the history of the various Booksellers' Associations in America, and gives sketches of the chief American bookseller-bibliographers, from Roerbach to Frederick Leyboldt, both of whom, like Watt in our own country, shortened their lives by their bibliographical zeal. An appendix contains a reprint of the Catalogue of all the books printed in the United States, published by the booksellers in Boston in 1804, and this, though ignoring, as Mr. Growoll remarks, almost every canon of bibliography, shows, as nothing else could do, the condition of the native book-trade at the beginning of the century. American publishers have travelled a long way since then, and Mr. Growoll's pretty monograph is an interesting record of a century of successful effort.

A few weeks ago we noticed favourably Mr. J. D. Brown's "Manual of Library Classification." The Library Supply Company has now issued the *Adjustable Classification for Libraries*, which formed an appendix to the "Manual," as a separate book, provided with interleaves, which will be useful alike to the critics who wish to demolish Mr. Brown's classification, and to the librarian desirous of adjusting it to his own collections.

#### SHORT STORIES.

If the Pacific islands have lost much of the charm of the unknown and the mysterious after the inroads of European travellers, they retain in the hands of such a writer as Mr. Louis Becke an atmosphere of their own, an exotic beauty and strangeness only a little less appealing than in the days when "the Earl and the Doctor" visited those romantic shores, whose native dwellers were more non-moral than immoral, as they are apt to become under present questionable civilized influences. *Rodman the Boatsteerer* (Fisher Unwin) is the first of twenty stories, and is as dark a tale of mutiny and vindictive cruelty as any of those—and they are many—which come from the coral reefs. For the intercourse of the marauding trader with the island races is apt to breed tragedy and bloodshed, though occasionally, as the writer shows in "A Ponapean Convenance," differing moral traditions may lead to delightful comedy. Tulpé, the native wife of an English trader named Chester, discovers

that there has been a girlish flirtation in the past between the bride of a missionary, whose personal appearance leaves much to be desired, and Tulpé's handsome husband. Ponapean custom prompts the devoted native woman to prepare an agreeable surprise for her husband. Without a word to him she sets out on a visit to the newly arrived missionary bride, and proposes a self-sacrificing plan to her:—

"See now, I deal fairly with thee. For three days will I stay here, although thy husband is but as a hog in my eyes, for he is poor and mean-looking—while mine is—well, thou shalt see him; and for three days shalt thou stay in my house with my husband. So get thee away, then—the boat waits."

Perhaps it was not altogether astonishing that pretty Mrs. Yowlman fled to her room. The other stories are nearly all of a more tragic and sombre character, though fate relents at the last in more than one welcome and unexpected instance. "The hiss and boil of the tumbling surf" on many coral reefs outside the placid calm of sheltered lagoons resounds in our ears, and one picture after another of island fairylands passes before us, invested with much of their pristine grace and poetry by this accomplished writer.

A number of fanciful little stories and sketches are gathered together in *Capriccios*, by the Duchess of Leeds (Hodder & Stoughton). The first is, for a wonder, not the best. Those that are Southern are quiet and pleasant in effect. A plaintive undertone pervades many. One of them is distinctly reminiscent of the Riviera coast, and the little ancient town crowning the Capo is certainly Bordighera. A something of amateurishness of touch is produced by an over-fondness for classical allusion and atmosphere and the frequent use of the "I" and "we." But there are pretty descriptions and delicate word-embroidery now and again. Psychical ideas, such as soul dominating soul and other notions, are treated. "Miss Anne," "The Bird Charmer," and "A Capriccio" are English. The first of these three is by no means the worst.

*The Clearer Vision*, by Ethel Colburn Mayne (Fisher Unwin), consists of seven short stories, some of which appeared in the now defunct *Yellow Book*. All these deal with women who are disappointed in love, devoid of the feeling of maternity, or thrown away in marriage. The pity is that, as in other feminine fiction, the men are mostly so stupid and commonplace, while the women are so terribly clever, elusive, and, to ordinary persons, "cosily opaque." The writer has real talent, and should apply it to something else than her morbidly introspective heroines. When she has learnt to give up the extensive use of French scraps and disjointed fragments of phrase she may do something really good. But there is much for her to learn first.

Messrs. Constable have sent us two little stories—*A Question of Colour*, by F. C. Philips, and *Jack Smith, M.F.*, by Hude Myddleton—which are light and pleasant, if not absorbing reading. The first deals with marriage with a negro, the other with a woman somewhat beyond belief, masquerading as a man and M.P.

#### THE CALENDARS.

*Calendar of Close Rolls, 1323-29.* (Stationery Office.)—The Close Roll calendars are, perhaps, the least interesting of those now being issued by the Public Record Office, and even where they contain documents of some importance these have already been largely utilized in Rymer's "Feudera" and Palgrave's "Parliamentary Writs." They contain, however, a good deal of miscellaneous minor information. Archaeologists will welcome the entries here on the works at the King's Chapel at Westminster and the castles at Pickering and Nottingham. Students of the manorial system will be glad of several records of partition of lands, which give the tenants' services in great detail. To genealogists, again, the dates and facts recorded on

these rolls will prove of the greatest service. There is mention, for instance, on several pages of Sibil, widow of Alan Plakenet, a baron to whom the "Complete Peerage" assigns no wife at all. Isabel de Dovor is here the "grandmother" of David de Strabolgi, Earl of Athole; in the "Complete Peerage" she is his great-grandmother. One account or the other must be wrong. The history of the Record Office itself is illustrated by an entry relating to the "Domus Conversorum" and its staff. For contemporary history we have several pardons of men concerned in the insult to the queen some time before, when she was refused admission to Leeds Castle, Kent. The king's residence at Gravesend seems to have been rifled at the same time. The name of Mr. W. H. Stevenson is a guarantee for the excellence of the text; but we do not know why he still declines to identify Rowenhale, Essex, as Rivenhall, the "Ruenhale" of Domesday.

*Calendar of Close Rolls, 1330-1333.* (Stationery Office.)—The leading events of the period covered by this volume receive, as usual, little illustration—or, at least, little that is fresh—in these pages; for the "Feudera" and the Rolls of Parliament have already made known some of the most important entries. The downfall of the king's uncle, the Earl of Kent, at the hands of Mortimer is soon followed by that of Mortimer himself, who suffered a traitor's death together with Simon de Bereford, the Sheriffs of London being reimbursed, as an entry here records, the cost of the execution. It is rather for the transfer and inheritance of land and for glimpses of finance and details of administration that we look to the Close Rolls; but through the land we obtain constant and welcome information not only on the genealogy of its holders, but also on the early forms of place-names and on some that are now lost. On the "barons" summoned in the first half of the fourteenth century the Rolls supply facts and dates that have always been badly wanted, and that are indispensable to a proper history of the baronage and of its institutional development. This volume, like its predecessors, supplies instances in point. Care, however, must be taken that they should not mislead the student. "Emma, wife of Richard de Burgo, Earl of Ulster," exists only in the indexer's imagination. The lady was Emma, wife of Richard Fitz John, the earl's maternal uncle. This error arises from the dangerous phrase "the said," against which an editor should be always on his guard. More disquieting is "Roger de Mortuo Mari, Earl of Winchester" (indexed under "Mortuo" and "Winchester"). This unheard-of person has been evolved out of the text's "the Earl of Winchester," namely, Roger de Quinci, part of whose inheritance had descended, through the Zouches, to the wife of Robert de Holland. Again, seven references are given to "Mortimer [co. Hereford]" as a place-name, though the entries prove to relate to William, Lord "Zouche de Mortimer," who was a Mortimer by birth, but took the name of his mother's family, the Zouches. Similarly, "Averenges" is indexed as a place-name under Avranches, though the barony of that name was so called from the family which held it, not from the Norman city. Turning to place-names proper, we find skill and labour lavished, as usual, on their study. Anderchurch, for instance, is a "lost village between Breedon and Staunton Harold, co. Leicester." At times, however, the compiler is puzzled, as by the manor of "Berwoldon [co. Essex]," which is obviously Barnwalden in Tolleshunt Knights. Perhaps the hardest puzzle in the volume is found in "Robert, Earl of Bethleem," and "Roger de Bethleem, Earl of Chester." On these potentates the index can throw no light. Yet the puzzle is worth solving, for the Roll is here correctly transcribed, and it illustrates the power of corruption. Belesme, through Belethem, has become Bethleem; and Robert

of Belesme has further been confused with his father Roger, who was earl, moreover, not of Chester, but of Shrewsbury. After this it is a small matter that "King Edward, the king's progenitor," on p. 106, ought to be Henry I, the roll reading "E" in error for "H." Happily, there are now left but very few antiquated persons who object to "modern critics" correcting mediæval errors. Among the miscellaneous matters mentioned in these pages are "the king's silver mine" in Devonshire, and his iron mine in the Forest of Dean. Cloth of Worstead may also be noted, while an accident in Fleet Street gave rise to a curious case of deadand. We must congratulate the Public Record Office on the rapid progress it has made of late with this fine series of calendars.

*Calendar of Patent Rolls, 1338-40.* (Stationery Office.)—This volume covers a period of less than three years, in which were comprised Edward III's expeditions to Flanders, his assumption of the French royal title, and the heavy taxation involved by his preparations and alliances. As usual, we can look to the rolls for side-lights only on the history of the time; but in administration and finance they take us behind the scenes. We see the men and the money being raised and ships impressed for the king's service. Corand, the king's "attiliator," is ordered to supply 1,000 bows with 4,000 sheaves of arrows of an ell in length, and William de Malton is appointed to supervise the making of crossbows and springalds throughout England. In his eagerness for money the king sells to the Hospitallers part of their manor of the New Temple, London, which had found its way into the royal clutches. In spite of Edward's anxiety to secure the alliance of the Flemings, his subjects were constantly plundering their ships in the Channel, and we find him paying them considerable sums as compensation in the summer of 1339. The liberties and privileges he granted them early in 1340 are here set forth at full length in the French of the time, and have not, therefore, we presume, been printed before. More than ten pages are devoted to a return from the Treasurer and Barons of the Exchequer certifying the fees appertaining to the great earldom of Chester; but it is all taken from the 'Liber Rubeus' and 'Testa de Nevill.' There is also a curious reference to the 'Liber Rubeus' in an entry describing how the French, shortly after 1300, landed at Dover, plundered St. Martin's Priory, and carried off a charter of Henry I granting it privileges. These privileges having then been questioned, reference was made to the 'Liber Rubeus,' where there was an entry that the priory was entitled to "a third part of the toll arising from the Saturday market." But in the printed text of the 'Liber Rubeus' the words are "de dimidio telloneo de foro die Sabbati..... tertiam." Can the discrepancy be explained? A far earlier document which occurs on these rolls is Bigot's charter relating to Walton, which we should assign to about the middle of the twelfth century. Two charters of Henry I. are here printed in full. In the first we think that "Alvon" stands for Alnou; in the second we suggest that the Sheriff of York was probably Osbern, not "Odo," as on the roll, while "Geron" looks like a scribe's blunder for Geroldi.

*Calendar of Patent Rolls.—Richard II. 1381-1385.* (Stationery Office.)—The present volume is the second of the series dealing with the reign of Richard II., and is the work of Mr. G. J. Morris under the "immediate supervision" of the Deputy-Keeper himself. The full amount of fresh points of information contained in such a book can only be realized after continued use of it; but we have noticed a new preface of Adam of Usk, who received the living of Mitchel Troy, near Monmouth, in September, 1383, and a fourth son of Michael de la Pole, Earl of Suffolk, named William—two

details which have escaped the researches of the writers of the articles on those worthies in the 'Dictionary of National Biography.' The continuous and copious new details afforded by such a book may well be illustrated by the numerous entries about the bridge over the Medway between Rochester and Strood. Despite its importance as the direct means of communicating between London and the Cinque Ports, the old bridge had become impassable to traffic about the same time that the French were plundering the Kentish coasts. The repairing and, apparently, the rebuilding of it, and the use, first of a ferry, and then of a small bridge during the process, are recorded with a minuteness that shows that Richard II.'s government was by no means wanting in activity. A fresh detail is also recorded with regard to Owen Glendower's unlucky and obscure precursor, Owen of Wales, whose patronymic is given on p. 235 as "Owen Retherick," who "styled himself Prince of Wales." When the editors provide such a collation of small new things, it is hard to grumble, since any defects in execution are outweighed by the gifts which are conferred. Yet we cannot but think even now that the index—elaborate, laborious, and generally admirable as it certainly is—might in some small details be improved upon. The rules imposed on editors as to writing out proper names still make some persons unnecessarily hard to find. But we note with pleasure a great advance in the identifications of the place-names. The Welsh places have ceased, save in very rare and often desperate instances, to be a stumbling-block; and we have noticed but few slips even in the foreign names. "Lanmaes," on p. 62, cannot be Llanmaes, near Cowbridge, in Glamorganshire, for that parish is far from the Usk, and is not in the diocese of St. David's. "Vauday" may be found in Lincolnshire, without going so far as the diocese of Sées for it. It is curious that the editor, who rightly places the obscure Breton lordship of Montauban in the modern department of Ille et Vilaine, should either misspell Ille as "Ile" in more than one place or put Saint-Malo in the department of La Manche. To cross over to England, "Stromondgate," in Kendal, may be safely translated by Stramongate, while it is risky to locate the whole honour of St. Valery in Oxfordshire. There has been good progress made in the direction of giving a subject-index. The London or York local antiquary will delight in the list of streets, churches, monasteries, which are given under these cities; and if the list of names beginning with "Atte" is rather wasted labour, a heading like "Priories, alien," is exceedingly practical, while the list of ships' names is again a useful feature. Altogether there are exceedingly few holes, and these but minute ones, which can be picked in this elaborate piece of work.

*Calendar of Inquisitions post Mortem. Vol. I.* (Stationery Office.)—The indefatigable staff of the Public Record Office have attacked in this calendar a wholly new department. The Inquisitions "and other analogous documents" for the first ten years of the reign of Henry VII. are here calendared on a system at once scholarly and convenient. It can hardly be necessary to insist on the value of these documents, the nature of which is well explained in a special preface to this volume. But some stress should be laid on their value for manorial history. The information they afford on feudal tenures will occasionally cast a light on still difficult problems of Domesday identification, and enable us to clear up the obscurities of certain "Honours." To the genealogist, of course, they are always indispensable, and although antiquaries in the past have used them extensively, they contain many additions to the facts hitherto known. A word of warning, however, is needed upon one point—the ages they record are not to be relied on in cases where the heir has attained his majority. For instance,

Richard, Lord St. Amand, is returned as "aged 30 and more" in 1492, and as "aged 31 and more" a year later. This appears perfectly consistent, and yet we know that his father had died early in 1457. Among the interesting survivals in this volume are several cases of "cornage" tenure and the mention of the curious title "Baron of Burford." In one case the editor's abstract fairly puzzles us: on p. 217 Edward IV. occurs as son and heir of "Richard, late Duke of Gloucester." Can "Gloucester" be an error for York in the original document? Another name which excites comment is that of "Alfred" Cornburgh, whose *Inquisition post mortem* occurs in this volume. Was "Alfred" a name then in use, or has the editor taken on himself so to render "Aluredus"? We ask because this man, who was a squire of the body to Henry VI. and Edward IV., and who founded a chantry at Romford, occurs also in the recently published *Calendar of Edward IV. Patent Rolls*, where the editor indexes him as "Alfred," and treats "Averay Corneburgh" as a different person. The form "Averay" is there taken from a document in English, and is, we believe, the name the man really bore. The point is of interest because antiquaries have always been puzzled by the name "Aluredus," which is common enough in *Domesday*. Mr. Freeman looked on those who bore it as Alfreds and Englishmen; but it was really a Breton name, and seems to represent Auvré. We must not forget to praise the extreme pains bestowed by the editor on the often obscure names of manors.

#### OUR LIBRARY TABLE.

We have come across a book of Australian adventure which placed a range of lofty volcanoes in the middle of the Australian continent. *Under the Cuban Flag* (Nutt), by Mr. Fred. A. Ober, introduces pure Cuban Indians who have retained their religious traditions since the times which preceded the annexation of the island by Spain. Regarded as a book for young people, the volume is perhaps readable, but the liberty taken with facts is as indefensible as that first named.

*An Entrance Guide to Professions and Business*, by Mr. H. Jones (Methuen), is a fairly useful little volume.

M. FÉLIX ALCAN, of Paris, sends us *La Question d'Orient depuis ses Origines jusqu'à nos Jours*, by Prof. Driault, of Orleans, a volume which deals with Africa as well as with India, Central Asia, China, and Mohammedan countries, and has an admirable preface by M. Gabriel Monod. M. Monod is reasonable and philosophic. He is somewhat Hellenic, and opposed to the policy of M. Hanotaux, and takes the view now attacked as "intellectual" by the Chauvinists of France. His author, on the contrary, is anti-English, after the manner of the new French patriots of the Colonial school. M. Driault's book is a mere narrative of supposed facts, not too accurate; but his conclusion is that France and Russia are to swallow the Moslem world and join hands across Africa.

A NEW edition has reached us of *The Reader's Handbook*, by the late Dr. Brewer (Chatto & Windus), a helpful handbook, but marred by persistent inaccuracy. The new edition is said to be "revised throughout," but the revision cannot be called thorough. We open the volume at haphazard at p. 579. There we light at once upon a misprint, "Corinthia" for Carinthia, and we find a slovenly account of 'The Knights of Malta.' We turn the page, and under the rubric 'Knights of St. John of Jerusalem' we find another account of the Knights of Malta. Again turning a page, we read that the "Knights Teutonic" (anybody but Dr. Brewer would have called them Teutonic Knights) were "abolished by Napoleon in 1809." These inaccuracies are

all faithfully reproduced from the previous edition.

MESSRS. CONSTABLE & Co. have sent us a copy of *Evan Harrington* in the highly convenient edition of Mr. Meredith's novels which they are issuing, each in a single volume.

We have on our table *The Empire and the Papacy, 918-1273*, by T. F. Tout, Period II. (Rivingtons), — *An Index to the Wills and Inventories at Chester, 1761 to 1780*, edited by W. F. Irvine (Lancashire and Cheshire Record Society), — *Essex: its Geography and History*, by G. F. Bosworth (Philip), — *Wolfe-Land*, by G. Thompson (Beechings), — *Iona*, by the Rev. A. Macmillan and R. Brydall (Houlston), — *Two Conversations on the Field and By Paths of the Ancient Village of Ryton-on-Dunsmore*, edited by A. Starkey (Stock), — *The Finding of St. Augustine's Chair*, by the late James Johnston (Birmingham, Cornish), — *A Visit to Walt Whitman*, by John Johnston ('Clarion' Office), — *Essays at Eventide*, by T. Newbigging (Gay & Bird), — *The Psychology of Peoples*, by G. Le Bon (Fisher Unwin), — *The Royal Academy: its Uses and Abuses*, by W. J. Laidlay (Simpkin), — *Cicero: In Catilinam I.*, edited by T. T. Jeffery and T. R. Mills (Clive), — *Some Common Errors of Speech*, by A. G. Compton (Putnam), — *Elementary Practical Zoology*, by F. E. Beddard (Longmans), — *Text-Book of Zoology*, by H. G. Wells and A. M. Davies (Clive), — *Discernenda*, by F. Ritchie (Longmans), — *Practical Plant Physiology*, by Dr. W. Detmer, translated by S. A. Moor (Sonnenschein), — *Homer: Iliad, Book XXIV.*, edited by J. H. Haydon (Clive), — *Proceedings of the United States National Museum, Vol. XIX.* (Washington, Government Printing Office), — *The Rosebud Annual, 1899* (Clarke), — *Waiting for the Spring*, by D. Trelawney (Church Newspaper Company), — *Polson's Probation*, by J. Morton (Toronto, Briggs), — *The Terror*, by F. Gras, translated by C. A. Janvier (Heinemann), — *A Tale of Two Kings*, by S. Gordon (Tuck), — *Gladly, Most Gladly*, by N. Bright (Burns & Oates), — *The Humours of Donegal*, by J. Macmanus (Fisher Unwin), — *In the Dead of Night*, by T. W. Speight (Jarrold), — *The Treasure Cave of the Blue Mountains*, by O. Smeaton (Olyphant, Anderson & Ferrier), — *Ave, Victoria!* by F. R. Brown (Colchester, Wright), — *Berth-Deck Ballads*, by W. S. Bate (New York, Lockwood Press), — *The Golden Year, from the Verse and Prose of J. W. Riley*, compiled by C. E. Laughlin (Longmans), — *The Form and Manner of Making and Ordaining of Deacons and Priests* (Cambridge, University Press), — *Christian Dogmatics*, by the Rev. J. Macpherson (Edinburgh, T. & T. Clark), — *Primary Convictions*, by W. Alexander, D.D. (Harper), — *Where Two Worlds Meet*, by R. E. March (Skeffington). Among New Editions we have *The Handy Guide to Norway*, by T. B. Willson (Stanford), — *Milton's Paradise Lost*, edited by J. A. Himes (Harper), — *Poet's Walk*, by M. Morris (Macmillan), — *Eton in the Forties*, by an Old Colleger (Bentley), — *Engelberg, and other Verse*, by B. L. Tollemache (Rivingtons), — *Our Only Hope*, by the Rev. A. H. Dunn, D.D. (S.P.C.K.).

#### LIST OF NEW BOOKS.

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#### "SUN OF MY SOUL, THOU SAVIOUR DEAR."

##### ANIMAEL Sol, Jesu, nostrae,

Quo praesente nox fugax,

Nulla quae te tuos celet

Terra nubes oriarat !

Oculos quum dulce lassos

Mulcet almi ros soporis,

Keminiscar te daturum

Summann requiem laboris.

Tu per lucem, sub tenebras,

Mecum mane ; nec vivenda

Vita sine te, nec atrae

Hora mortis est ferenda.

Si quis hodie tuorum

Deum spreverit votante,

Parce, Jesu, filiumque

Malo libera vagantem.

Aegris adside, divinis

Dita copiis egentes ;

Somno, qualem dormit infans,

Preme lacrimas fluentes.

Mane veni nos beatum

Iter vitae quam novatur,

Donec amor infinitus

Nos in caelo complectatur.

W. R. KENNEDY.

#### NOTES FROM DUBLIN.

UNIVERSITY people are at present agitated, and in expectation, owing to the unusual fact that three professorial chairs are vacant, and will be filled with new men in the course of the next month. The first in order of academic importance is the Chair of Arabic, which involves not only strictly scientific duties, but also the probable task of teaching candidates for our foreign services in Arabic and kindred languages. There are already distinguished candidates, both European and Oriental, in the field, but it is rumoured that the claims of one of them, whose knowledge is attested by many well-known works, are likely to outweigh the rest. The second vacancy is that of the Regius Chair of Physic, which is rather a dignity than an office, and has been held with no small success by Sir John Banks, whose retirement, owing to advanced age, is a matter of deep regret to every member of the College. No one ever sustained the position more honourably and liberally than this eminent physician, who combined with the experience of a large practice broad views on social questions, and the abundant hospitality which springs from a kindly heart and is equipped by refined taste and handsome appointments. As his post is regarded as the "blue ribbon" of the medical profession in Dublin, there are, of course, several eminent local men spoken of as his probable successor. It is to be hoped that the

electing Council will regard not only local fame, but the reputation which has been gained beyond the bounds of Ireland by the various candidates. The third is a smaller chair, that of Biblical Greek, but one which offers a large and attractive field to a genuine scholar, seeing that now at last scientific studies on the LXX. will have as their starting-point an adequate lexicon—that begun by the late Mr. Hatch.

The literary activity of the College seems as various as ever, even in the region of applied mathematics, the professor of which (Dr. Tarleton) announces a volume as in the press. A learned edition of medieval Irish-Latin hymns, by Prof. Atkinson and Dr. Bernard, is full of research, but cannot be expected to attract any readers but specialists in hymnology. In classics we shall presently have a critical edition of Ovid's 'Heroides' from the pen of the late Prof. Palmer, due to the pious care of his successor, Dr. Louis Purser. Dr. Tyrrell is amusing himself and his readers by brilliant excursions into journalism; Dr. Bury by editorial work on Gibbon and on the Byzantine historians, in addition to the work of his new chair. Prof. Mahaffy's second treatment of the Ptolemies, which appears as vol. iv. of Dr. Petrie's 'History of Egypt,' is all but ready for publication. He further contemplates a cheaper edition of the Petrie papyri, enriched by the many additions and corrections of his colleague and pupil, Mr. Gilbert Smyly, who has succeeded in joining many smaller fragments to those already published, and in finding the sense of many enigmatical texts. This will be all the more desirable as the boasted corrections of M. Revillout in his recent 'Mélanges' have turned out upon closer scrutiny to be full of random conjectures, and even violations of the plain indications of the texts. It is likely that this catalogue of coming publications is by no means complete. A new volume of *Hermathena*, now edited by Prof. Purser, is ready for the press.

Outside the University there is considerable interest manifested by all Irish educators in the new Commission on Intermediate Education, though it consists solely of the actual Commissioners, whose existing scheme is now to be subjected to public criticism. But the Commissioners are themselves desirous to promote this criticism and to make what modifications may be found expedient in a system which is popular among the masses, and in any case so well established and endowed that its complete abolition would be practically impossible. If we can judge from the current talk among educators and from letters in the local press, the principal reforms which will be pressed upon the Commissioners by the majority of competent judges are (1) the establishment of a proper system of inspection, to supplement and correct the results of the yearly examinations. Of course, if the inspectors appointed are small people, merely anxious to hold a modest salary for routine work free from odium or conflict, the so-called reform will be a waste of additional money and nothing more. If the inspectors be appointed by the Crown and made high and responsible officials, a great service may be done to the country. As all Irish people value *viva voce* examinations far more than the English do, (2) some method of testing the candidates in this way, especially in the case of modern languages, will be strongly urged. So also (3) the broadening of the classical examinations from papers in a set course and in dry grammatical questions to papers in Latin and Greek, like the papers set at English scholarship examinations, will find many supporters. (4) The reduction of the subjects of examination, by casting out useless or merely ornamental courses, will be pressed on the Commissioners.

But behind all these things lies the religious difficulty, as it is called, but really the struggle of certain creeds for protected emoluments irrespective of the learning and com-

petence of the recipients. None of them seems ready to acquiesce in a purely secular system, which ignores the creeds of both examiners and candidates, and this not only from real scruples, but because it is perfectly well understood that in any open and fair competition all, or nearly all, the higher prizes would fall to one creed. Protection, therefore, is claimed by the rest, and this may be reasonable in some forms, such as the separate endowment of a creed as such, but cannot be anything but absurd in a "mixed" examination where candidates of all religions are admitted. It has hitherto been attempted by choosing the examiners in pairs according to creed—as miserable an expedient as was ever devised by temporizing politicians. But all such expedients are, and must be, contemptible. Yet is the task of adjusting these ancient conflicts no easy problem. The latest illustration of it is afforded by Lord Cadogan's able and temperate speech in Belfast, wherein he said that if his own supporters would only show a little more toleration the solution of the university question might be attained. The very mention of toleration aroused paroxysms of fury among the bigots on both sides. That this virtue should be recommended to one side, that it should be made a condition of relief for the other—both these suggestions were received as no less than insults by the coryphaei of the rival factions. This recent passage may be commended to the amiable politicians who hold that Irish difficulties will presently be settled by mutual concessions.

G.

## A BYRONIC FRAGMENT.

Richmond, Surrey.

If Mr. Edgcumbe had collated Macpherson's prose with the two poetical versions of 'Ossian's Address to the Sun' which he printed in his interesting letter a fortnight ago, he might have been less struck by "the similarity in the two versions." Every instance in which Byron's expression coincides with that of the Harvard MS. may be traced back to the common original, which is, of course, to be found at the close of 'Carthon,' p. 184 in the "Centenary Edition" of 'Ossian.' The "pale moon," the "western wave," "dark unlovely Age," all come direct from Macpherson. Further, in so far as the two versions differ, the shorter Newstead one is generally nearer to the original. Take the first two lines as an instance.

## 1. Macpherson : —

O thou that rollest above, round as the shield of my fathers!

## 2. Byron : —

Oh! thou that roll'st above thy glorious Fire,  
Round as the shield which grac'd my godlike Sire.

## 3. Harvard MS. : —

O thou! who rollest in yon azure field—  
Round as the orb of my forefather's shield.

It seems very difficult to imagine that 3 can possibly be, as Mr. Edgcumbe suggests, the first draft of 2. One difference is significant: the same poet can hardly have understood Ossian to be speaking of his "sire" and of his "forefather," unless it be claimed that an ancestor is in some sort the "first draft" of a parent. "Byronic students" will surely ask for some stronger evidence to outweigh the verdict of the late Mr. Murray than the resemblance which Mr. Edgcumbe appears to see in two sets of verses that look to the ordinary eye as different as two fairly literal copies of one original can possibly be.

W. E. G. F.

"ILDEBRANDINUS PADUANUS" IN DANTE'S  
'DE VULGARI ELOQUENTIA', I. 14.

Dorney Wood, Burnham, Bucks, Oct. 14, 1898.

THE identity of the obscure poet Ildebrandinus Paduanus, of whom Dante says that he alone of the writers of Venetia attempted to write in the "curial vulgar tongue" instead of in his own local dialect, and who has hitherto been little more than a mere "nominis umbra,"

has now at length been satisfactorily established.

Prof. Michele Barbi, of Florence, a month or two ago printed for private circulation ("per nozze Rostagno-Cavazza") a brief but important note upon one of Dante's sonnets, to which, he points out, a reply (preserved in two MSS.) was written by one "Dominus Aldobrandino Mezabote" (read Mezzabati) of Padua. This Aldobrandino is proved by documentary evidence to have been "Capitano del Popolo" in Florence from May, 1291, to May, 1292; and Prof. Pio Rajna, who is engaged upon the illustrative commentary to his critical edition of the 'De Vulgari Eloquenta,' writes to me that he has no hesitation in identifying this individual with the Ildebrandinus Paduanus mentioned by Dante.

Prof. Barbi's note is of interest further as establishing beyond question the fact that among the ladies of whom Dante was (or pretended to be) enamoured, at one time or other, was a certain Lisetta. A lady of this name is mentioned in connexion with Dante by the author of the 'Ottimo Comento' (on 'Purg.', xxxi. 58-60: "E dice Beatrice, che nè quella giovane, la quale elli nelle sue Rime chiamò pargoletta, nè quella Lisetta, nè quell'altra montanina, nè quella, nè quell'altra li dovevano gravare le penne delle ale in giù, tanto ch'elli fosse ferito da uno simile, o quasi simile strale"); but little attention has been paid to the circumstance, owing to the absence of any confirmatory evidence. Evidence of Lisetta's existence, however, is in fact, as Prof. Barbi shows, supplied by Dante himself. The third line of the sonnet "Per quella via che la Bellezza corre" (sonnet xliv. in the Oxford Dante), instead of "Passa una donna baldanzosamente," as it reads in all the printed editions, ought to be "Passa Lisetta baldanzosamente," which is the reading of eight out of twelve MSS. in which the poem has been preserved. The substitution of "una donna" for "Lisetta" is due to the fact that the editors of the Giunta edition of 1527, in which Dante's sonnets were printed for the first time, made use of a MS. with the reading *licenzia*—this is found in four MSS., but three of these have practically no independent value—in the place where evidently a lady's name was wanted; not knowing how to supply the required name, they, instead of printing nonsense, boldly printed "una donna," in which they have been followed by every succeeding editor down to the present day. It may be added that in three MSS. the name Lisetta reappears in the eleventh line of Dante's sonnet ("Quando Lisetta accomiatar si vede" for "E quando quella....."); and, which is more significant still, the sonnet of Aldobrandino in reply begins with this same name, "Lisetta voi della vergogna sciorre."

Prof. Barbi, who, I may mention, has been entrusted by the Società Dantesca Italiana with the task of preparing critical editions of the 'Vita Nuova' and 'Canzoniere' of Dante, hazards the conjecture that this Lisetta may have been the "donna gentile" of the 'Vita Nuova.' Be that as it may, at any rate two important points, from the point of view of the Dante student, have been established by the printing of Prof. Barbi's note; and both he and Prof. Rajna are to be congratulated upon the discovery with regard to Ildebrandinus Paduanus.

PAGET TOYNBEE.

## RECORDS OF THE BOROUGH OF CARDIFF.

A COMPREHENSIVE collection of all the more important historical documents relating to the borough of Cardiff has been prepared by Mr. J. Hobson Matthews for publication by the Corporation. The work, which will be issued to subscribers only in a limited edition of 300 copies, will run into at least three imperial octavo volumes, and will be illustrated by numerous autotype facsimiles of the documents reproduced, and by

old maps of the town and views of historic buildings, including a Roman tower excavated last year in the precincts of Cardiff Castle. Mr. C. B. Fowler, author of 'Rambling Sketches from Old Llandaff Churches,' supplies drawings of architectural details for the initial letters of chapters, while the head and tail pieces are to be from drawings by Mr. John Ward, F.S.A., Curator of Cardiff Museum, incorporating designs upon mediæval tiles found in Cardiff. Excepting the facsimiles, the whole of the work is being executed locally, even the paper used being manufactured within the borough.

The first volume, which will be issued early next year, will contain all the charters of the borough, nineteen in number, with English translations; Ministers' Accounts for the Lordship of Glamorgan, of which Cardiff was the *caput*; Inquisitions post Mortem, Extracts from Star Chamber Proceedings, Exchequer Documents and Domestic State Papers, and some Patent Rolls extending from 1488 to 1616, notably a recently discovered grant by Edward VI. to Sir William Herbert of the Lordship of Cardiff and its dependencies in 1551. The subsequent volumes will contain, besides much miscellaneous matter, some Close Rolls of the fifteenth century, a collection of surveys and other documents relating to the manors of the borough and immediate district, trade guild records, and a selection of early wills, gaol files, grand jury presentations, quarter sessions files, and Chancery proceedings from the sixteenth century downwards.

The editor will also supply a treatise on the manors of the Cardiff district and translations of some documents already printed in G. T. Clark's collection of Glamorgan charters.

#### "TACE IS LATIN FOR A CANDLE."

THE proverb "Tace is Latin for a candle" occurs in Swift's "Polite Conversation" in the following form: "Brandy is Latin for a goose, and tace is Latin for a candle." It cannot be of much antiquity, for, according to the "Oxford Dictionary," *brandy* was not used as an abbreviation of *brandy-wine* before 1657. The connexion between brandy and a goose appears from Sir John Linger's request in "Polite Conversation," "Pray, Mr. Butler, bring me a dram after my goose; 'tis very good for the wholesomes." There seems an equally manifest connexion between taciturnity and the silent witness that beholds everything and betrays nothing. Praxagora in Aristophanes, after acknowledging the obligations of the Athenian ladies to the lamp as an accomplice in their thefts of wine and other feminine misdemeanours, subjoins:—

καὶ τὰντα συνδρῶν οὐ λαλεῖς τοῖς πλησίον  
ἀνθ' ὧν συνείσει καὶ τὰ νῦν βουλεύματα.  
Eccles., 16, 17.  
R. GARNETT.

#### THE LIFE OF EMIN PASHA AND MR. VIZETELLY.

I WAS very much surprised a few days back, on receiving a copy of Emin Pasha's life for review, to find towards the end of the first volume a statement to the effect that there had been bargaining between me and Mr. Stanley in regard to a communication that gentleman made to the *New York Herald* when I found him at M'sua, in East Africa, in 1890. I beg leave to point out that this surmise of the late Mr. Schnitzer, otherwise Emin Pasha, is quite erroneous.

Amongst the instructions I received from Mr. James Gordon Bennett when dispatched into Africa to meet Mr. Stanley, Emin Pasha, Capt. Casati, and the others on their way down to the east coast, I was to obtain a letter from Mr. Stanley to the editor of the *Herald*. This letter Mr. Stanley gave me, and it was telegraphed word for word by me to London, at a cost of something like 1,000/-, along with exhaustive information of my own about the

explorers. There was no question of bargaining or of knocking the contribution down "to the highest bidder," nor did Mr. Stanley, so far as I know, receive any payment for it whatever.

As to the accusation which Messrs. Archibald Constable & Co. see fit to publish about me, I shall leave that to be settled between them and my solicitor, confining myself here to giving expression to my amazement that any firm of publishers should go out of their way to damage the personal character of any one in such an unwarrantable manner.

In this connexion I shall be glad if you will allow me to place once more on record, that for the work I did on this occasion I received Mr. Bennett's congratulations and a present of no less a sum than 2,000/- (two thousand pounds sterling) over and above my salary and expenses, which were arranged in a most liberal spirit.

EDWARD VIZETELLY.

#### Literary Gossip.

MR. SWINBURNE contributes a prefatory note to the new and cheaper edition of "Aurora Leigh" which Messrs. Smith, Elder & Co. will publish early next month.

MESSRS. LONGMAN will bring out speedily Mr. Lang's new volume "The Companions of Pickle." The doubts and opposition which were occasioned by "Pickle the Spy" made it desirable, says Mr. Lang,

"to examine fresh documents in the Record Office, the British Museum, and the Royal Library at Windsor Castle, while General Alastair Macdonald (whose family recently owned Lochgarry) has kindly permitted me to read Glengarry's MS. Letter-Book, in his possession.....Being engaged on the subject, I made a series of studies of persons connected with Prince Charles and with the Jacobite movement. Of these the Earl Marischal was the most important, and, by reason of his long life and charming character—a compound of 'Aberdeen and Valencia'—the most interesting. As a foil to the good Earl, who finally abandoned the Jacobite party, I chose Murray of Broughton, who, though he turned informer, remained true in sentiment, I believe, to his old love. His character may, perhaps, be read otherwise, but such is the impression left on me by his 'Memorials,' documents edited recently for the Scottish History Society by Mr. Fitzroy Bell.

In Barisdale, whose treachery was perfectly well known at the time, and was punished by both parties, we have a picture of the Highlander at his worst. Culloden made such a career as that of Barisdale for ever impossible. In the chapters on 'Cluny's Treasure' and 'The Troubles of the Camerons' I have, I hope, redeemed the characters of Cluny and Dr. Archibald Cameron from the charges of flagrant dishonesty brought against them by young Glengarry. Both gentlemen were reduced to destitution, which by itself is incompatible with the allegations of their common enemy. 'The Uprooting of Fassifern' illustrates the unscrupulous nature of judicial proceedings in Scotland after Culloden. A part of Fassifern's conduct is not easily explained in a favourable sense, but he was persecuted in a strangely unjust and intolerable manner.....'The Last Days of Glengarry' is based on a study of his MS. Letter-Book, while 'The Case against Glengarry' sums up the old and restates the new evidence that identifies him with Pickle the Spy. The last chapter is an attempt to estimate the social situation created in the Highlands by the collapse of the Clan system. I have inserted in 'A Gentleman of Knoydart' an account of a foil to Barisdale derived from the memoirs of a young member of his clan, John Macdonell, of the Scots family. The editor of Macmillan's Magazine has kindly permitted me to reprint this article

from his serial for June, 1898. A note on 'Mlle. Luci' corrects an error about Montesquieu into which I had fallen when writing 'Pickle the Spy,' and throws fresh light on Mlle. Ferrand."

OWING to the interest it has excited, the exhibition of books printed at the Kelmscott Press, and of some of the woodblocks used in them, which was arranged in the King's Library at the British Museum last June, has been allowed to remain on view longer than was at first intended. We believe that it will now be removed within the next few days, in order that the books may go back to their places. By another change, which has already been made, the Caxtons and Wynkyn de Worde from the Maurice Johnson Library, which have occupied the show-case of "Recent Accessions" for some months, have been replaced by some fine books, chiefly acquired at the Ashburnham sales, but including also a selection of early Spanish books, of which a fresh purchase (one of many during recent years) has lately been made. An important new addition to the show-case of "Royal Bindings" is a loan from Mr. C. H. Read, the Keeper of the Mediæval Antiquities. This is a copy of Ptolemy's "Cosmographia," printed at Rome in 1490, and illuminated for one of the Frescobaldi of Florence. The binding is in the style attributed to Nicolas Eve, and bears in the centre, surmounted by the royal arms of France, the monogram of Mary, Queen of Scots, and Francis II., with the legend SA VERTV MATIRE, an anagram of MARIE STEVVART. Books bound for Queen Mary are extremely rare, and this is probably one of the finest extant.

THE REV. J. Hungerford Pollen, S.J., who is engaged at Rome in collecting materials in illustration of the conflict between the Papacy and Queen Elizabeth, is to edit immediately for the Scottish History Society a series of documents, chiefly from the Vatican, relating to the several Papal embassies to Mary Stuart. They will include the mission of Nic. de Pelevé, Bishop of Amiens, to the Queen Regent in 1559-60; the negotiations of Nic. de Gouda, S.J., sent as Papal envoy to the Queen of Scots in 1561-62; and the correspondence of Vincent Laures, Bishop of Mondovi, afterwards Cardinal Protector of Scotland, who, while prevented from entering Scotland, carried on from Paris negotiations with the Queen, and wrote reports to Rome during the critical period before and after the murder of Darnley. To these will be added certain papers on Mary's divorce from Bothwell.

THERE is, we are told, reason to believe that the library of works by Norfolk authors formed by the late Mr. J. J. Colman, of Norwich, will be preserved intact, but that in future the works of those writers who are already represented will only be supplemented by such as contain subject-matter relating to the city and county. The Carrow Library, which has been in course of formation during several years, is a very valuable one, comprising as it does many hundreds of volumes of local interest, and a complete catalogue was privately issued a short time since.

MR. DOBELL, of Charing Cross Road, has recently picked up a copy of Boswell's "Dorando, a Spanish Tale," a work which

had disappeared for many years. Mr. W. Keith Leask, referring to 'Dorando' in his biography of Boswell, 1897, "Famous Scots Series," writes:—

"No copy of this forlorn hope of the book-hunter has ever been found, though doubtless it lurks in some library where its want of the writer's name upon the title-page may have kept it from making its reappearance."

Hitherto little was known of the volume except a casual mention by Boswell in a letter to Temple, and a short and not very flattering review in the *Gentleman's Magazine* for July, 1767. Mr. Dobell's discovery shows that the reviewer's opinion on the subject was correct. The plot of the tale is very simple. Dorando, the hero, is Spanish nobleman with a large estate in Andalusia. His married sister has a son who, in the case of Dorando dying without lawful issue, would succeed to the family estate. A report was, however, spread that the boy was supposititious and not a child of Prince Dorando's sister. In the end, however, right prevailed. Don Ferdinand triumphed over his enemies and was recognized as his uncle's heir. The story is, of course, a thinly disguised version of the Douglas case, in which Boswell himself was professionally engaged, and this breach of professional etiquette was nearly getting him into serious trouble. For the benefit of bibliographers we may state that the pamphlet is in quarto, and consists of fifty pages, including half-title and title-page, which runs as follows:—

"Dorando, A Spanish Tale. [French quotation.] London, Printed for J. Wilkie at the Bible in St. Paul's Church-Yard. Sold also by J. Dodsley in Pall-Mall, T. Davies in Russell-Street Covent-Garden, And by the Booksellers of Scotland. MDCCLXVII."

LORD EDMOND FITZMAURICE has written a preface to a collection of unpublished letters of the Abbé Morellet, and the volume will be published in Paris in a week or two by MM. Plon & Nourrit. André Morellet died in January, 1819, upwards of eighty years of age, and his 'Mémoires' of the latter half of the eighteenth century and a collection of his letters appeared in 1821 and 1822. He was a close friend and correspondent of the first Lord Lansdowne, then Lord Shelburne; and Lord Edmond's collection of Morellet's letters is mainly drawn from correspondence with Lord Shelburne. Lord Edmond has already published in recent numbers of the *Edinburgh Review* some studies connected with the period of the French Revolution in the form of two essays on the Duke of Brunswick.

THE article on 'Rousseau in England' in the current number of the *Quarterly Review* is reported to be by Mr. Churton Collins.

MR. OSWALD CRAWFORD has sold *Chapman's Magazine* to a company, it is said.

THOUGH born at Horncastle, Mr. Roberts, whose death we mentioned last week, started for himself as a bookseller and printer in Strait Bargate, at Boston, when he was one-and-twenty. He had been apprenticed in Manchester, and at one time had a strong inclination for painting, and attended a school of art there; but he was not able to follow his bent. About 1870 he began to publish reprints of early English authors, and also to print for London publishers.

Besides Brathwaite, he reprinted Nicolas Udall, adding an appendix of fifty pages of notes. His last publication was his beautiful edition of the 'Utopia,' the headpieces and borders of which were his especial care.

AFTER he retired from business, Mr. Roberts added many fine English Bibles to his collection, and boasted of possessing a First Folio Shakspeare. His books, pictures, and prints formed the chief diversion of his closing years.

SIDNEY LANIER's prose writings are being collected in America. The first volume, which is in the press, is entitled 'Music and Poetry,' and contains essays on the two arts and their inter-relations. Lanier played the first flute in the Peabody Symphony Concerts in New York, and was chosen to write the words for the Centennial Cantata at the Philadelphian Exposition of 1876. As he was advanced and original in his views, his essays on the practical relations of poetry and music should be interesting. His name, which is frequently mispronounced in England, is accented on the last syllable in America—Laneare, and that is almost certain to be the correct traditional pronunciation.

By the will of the late Sir William Augustus Fraser, the original MS. of 'Marmion' is to rest in the Advocates' Library at Edinburgh. The MS. was preserved by Ballantyne at the request of Constable, after whose failure it was bought by Cadell. The latter's MSS. were disposed of at Christie's in 1867, when 'Marmion' sold for 191 guineas. The original of 'Waverley' is also in the Advocates' Library. It wants, however, the leaves of the opening chapter, which were bought at Cadell's sale by Mr. Hope Scott, of Abbottsford. Some years ago six of the leaves were offered to the Advocates' Library at the price of 10/- per leaf, but the offer was declined.

A BIOGRAPHY of the late Prof. Calderwood, of the Moral Philosophy Chair in Edinburgh, is being prepared. The ecclesiastical side of the professor's career will, it is understood, be dealt with by the Rev. D. Woodside, of Glasgow, while his son, Mr. W. L. Calderwood, will look after the matter having other interest. Prof. Seth paid a warm tribute to the work of Prof. Calderwood as a philosopher in an address delivered at Edinburgh University last week.

THE dedication of the monument to Christina Rossetti by the Bishop of Durham will take place on Tuesday next in Christ Church, Woburn Square. Mr. Glendenning Nash informs us that donations are still needed to complete the required sum.

THE next volume of the "Publikationen aus dem Königl. Preussischen Staatsarchiv," which will shortly be issued, will be entirely occupied with portions of the correspondence of Frederick the Great, (1) with the Minister and Fieldmarshal F. W. von Grumbkow (Carlyle's "cunning, greedy-hearted, long-headed fellow"); (2) with Maupertuis, the President of the Berlin Academy of Sciences. The volume will contain a number of hitherto unprinted letters, and a long introduction by the editor, Prof. Koser.

THE Hon. A. S. G. Canning, the author of 'The Divided Irish,' 'History in Fact and Fiction,' &c., is publishing with Messrs. Smith, Elder & Co. a new work entitled 'British Rule and Modern Politics.' In the volume Mr. Canning considers British influence and position as contrasted with those of other nations, and contends that British literature has specially aided to preserve and promote England's greatness.

MR. JOHN LONG will shortly publish a novel entitled 'The Hospital Secret,' by a well-known author under the pseudonym of James Compton.

NOT fewer than forty *Zuhörerinnen* have during the present session entered the philosophical faculty at the University of Vienna. A considerable number of ladies from Russia and other foreign countries were refused admittance, the law requiring women students to be natives of the Austrian state.

THE Parliamentary Papers of the week include the Education Report for England and Wales, 1897-8 (3s. 6d.), and a paper dealing with the Progress of the Ordnance Survey to March 31st, 1898 (3s.).

## SCIENCE

### GEOLOGICAL LITERATURE.

*Outlines of the Earth's History.* By Prof. Nathaniel Southgate Shaler. (Heinemann.)—The sub-title of this book, "A Popular Study in Physiography," exactly describes its contents. It is, in fact, an excellent introduction, principally from the geological point of view, to that mixture of physical geography and astronomy which has now for some years been called physiography. Prof. Shaler brings to his task a fund of original observation which has, as a rule, been singularly lacking in writers on this subject. The natural laws which he enunciates are explained by reference to examples which will be new to most readers. These, though chiefly American, have a freshness quite unusual in works of this kind, and will be found interesting to all. The innumerable facts which the author has detailed at length in his many contributions to the Annual Reports of the Geological Survey of the United States are here given with a brevity and simplicity which could only be achieved by one who had studied them and thought out their meaning at first hand. This alone gives a value to Prof. Shaler's book which would be sought for vain in any mere compilation, however skilfully put together. The student who reads it will feel that he is listening to one who has seen the things he describes, and will be proportionately impressed. There are but nine chapters in these 'Outlines.' Of these the first eight are taken up by a discussion (admirably logical in the course it follows) of the work which solar energy, operating in the form of heat, accomplishes upon the outer portions of our planet. All those natural forces which act upon the surface of the earth and have produced that distribution and those forms of land and water which it now possesses are thus passed under review in the clearest, most orderly and convincing manner. The ninth chapter, entitled "The Order of the Rocks," deals with the way in which the previously described agents of change, chiefly destructive in their action, are followed by reconstruction—rock-forming in its various phases. This final division of the work appears to us to be scarcely in proportion with those that precede it. It is too short and sketchy, and we doubt whether the writer was wise in omitting all account in it of the succession of life—a subject which gives so absorbing an interest to the

sedimentary rocks. The reason for this omission, the author tells us, is that such an account would have made his story too long; but a condensed statement of the leading points, such as Prof. Shaler could so easily have written, would have added but a few pages to his book, and would have greatly improved it. We hope soon to see this defect remedied in a new edition. All Prof. Shaler's many works have been beautifully illustrated. The present one is no exception. Eight of the ten full-page photographs to be found in it are as perfect as pictures of difficult subjects as they are for the purpose of elucidating the text.

*Geology for Beginners.* By Prof. W. W. Watts, F.G.S. (Macmillan & Co.)—This is a "cram-book." In this statement lies the only important criticism that can be urged against it. Each chapter is followed by specially classified questions from the examination papers of the Science and Art Department and of the Oxford and Cambridge Board. That this will help to sell the volume is obvious, but the character thus given to it is, in our opinion, an unfortunate one. For Prof. Watts's work is exceedingly good, and well able to stand by itself without adventitious aids. Probably, indeed, no first book in geology has ever been written which combines so many excellent qualities. Coming as it does from a practised teacher and experienced investigator, we were prepared to find it marked by simplicity of treatment, felicity of language, and judicious selection of facts. We were surprised, however, and at the same time delighted, to discover that out of its 309 illustrations almost all those relating to physical geology are absolutely new, and that all the figures of fossils are Zittel's. It is an intense relief as one turns over the pages to note the absence of the hackneyed sections and diagrams which have done duty in so many manuals, and of which one is so weary. It is pleasant to find in their stead sections from other and at least equally informing localities—reproductions from photographs of unfamiliar geological landscapes or of actual micro- or macroscopic rock specimens, many of them taken by Mr. Watts himself. In fact, this "Geology for Beginners" gives one a refreshing sense of novelty such as is very rarely evolved from the perusal of text-books. Not even the objectionable "questions" to which we have referred can obliterate this feeling, and we have an uncomfortable impression that it may very possibly be their presence which has enabled the publishers to illustrate this book so well and to issue it at so absurdly small a price. In this case, as in so many others, we must welcome the good that comes to us, even though it be associated with evil. At any rate, Prof. Watts did not write the questions himself, and we may hope that he would have preferred not to insert them. On all the rest of his full, bright, and useful little work we congratulate him heartily.

#### SOCIETIES.

NUMISMATIC.—Oct. 20.—Sir J. Evans, President, in the chair.—Mr. P. G. Laver was elected a Member.—The President exhibited two extremely fine Roman aurei, one bearing the portraits of Caracalla and Geta, the other those of Geta and Caracalla. On the second piece Caracalla is represented in half-length figure with his right hand raised, as on the "Adlocutio" coins.—Mr. T. Bliss exhibited three British staters of Bodoc and Verica and two quarter-staters of Verica and Tincommius, the last coin having for reverse type the facing head of Medusa.—Mr. L. A. Lawrence showed a series of pennies of the first short-cross issue of Henry II., in which all the mints were represented except that of Norwich. The penny of York bore the name of Isaac as moneyer, a personage mentioned by Sir Walter Scott in "Ivanhoe."—Mr. F. A. Walters exhibited a groat of the last coinage of Edward III. bearing the French and Aquitaine titles. This is one of the rarest silver coins of that reign.—Mr. F. Spicer showed a series of pennies of Richard II. struck at York by Archbishop Nevill, and Mr. H. Goodacre a silver heart-shaped locket containing a

portrait of Charles I.—Mr. E. J. Seltman communicated a paper on a wall-painting of the interior of a Roman mint, discovered a few years ago at Pompeii, in the so-called house of the Vettii. This wall-painting had already been described by Mr. Talfourd Ely in the *Numismatic Chronicle* for 1896; but Mr. Seltman differed considerably from him in the interpretation of the actions performed by some of the figures in the composition, especially that of the principal figure in the centre, which is winged. Mr. Ely considered that this figure represented the *monetalis*, or master of the mint, but Mr. Seltman viewed it as a personification of Juno Moneta herself, the presiding divinity of the Roman mint. This opinion was strengthened by the fact that her wings appeared to be ornamented with eyes from peacock feathers. The writer also discussed the actual striking of the coins in ancient and mediæval times.—Mr. G. F. Hill gave an account of a large hoard of Roman aurei discovered early in this year in the territory of the Rajah of Pudukota. The hoard consisted of 501 specimens, ranging from Augustus to Vespasian. The larger number were of the reigns of Tiberius and Nero. A singular feature was that more than ninety per cent. of the coins had been defaced by a deep cut across the heads of the emperors or empresses. This appears to have been done, not with the object of testing the metal, but rather to put the coins out of circulation on account of their worn state.

#### METINGS FOR THE ENSUING WEEK.

- TUES. Institution of Civil Engineers, 8.—President's Address and Presentation of Medals.
- Society of Biblical Archaeology, 8.—Asyriological Notes: "New Light on the Hittite Inscriptions," Prof. A. H. Sayce.
- WED. Archaeological Institute, 4.—Amber from Various Places," Prof. T. McKenna; "The Superstition that when a Murderer touches the Body of his Victim it will Bleed again," Mr. E. Peacock.
- British Archaeological Association, 8.—Our Cities sketched Five Hundred Years Ago," Rev. Caesar Cane.
- Huguenot Society, 8.—"Huguenot Inventors and their Inventions," Sir R. P. Williams.
- Entomological, 8.
- THURS. Linnean, 8.—"Caterostigma pumilum, Hochst.," Prof. H. Marshall Ward and Miss Dale; "Amphipoda from the Copenhagen Museum and other Sources," Part II., Rev. T. R. Stebbing.
- Chemical, 8.—"A Note on the Effect of Light on Platinum, Gold, and Silver Chlorides," Mr. E. Sonstadt; "Methane-trisulphonate Acid," Mr. E. H. Bagnall; "A Composite Sodium Chlorate Crystal in which the Twin Law is not Followed," Mr. W. Pope; "A Comparison of American Petroleum with Dr. S. Young's 'The Separation of Normal and Isomeric Hydrocarbons from American Petroleum' and 'The Action of Fuming Nitric Acid on the Paraffins and other Hydrocarbons,'" Drs. F. E. Francis and S. Young; and "The Boiling-Points and Specific Gravities of Mixtures of Benzene and Normal Hexane," Mr. D. H. Jackson.
- FRI. Aristotelian, 5.—Prof. D. G. Ritchie's Presidential Address, "Philosophy and the Study of Philosophy."
- Philological, 8.—"A peculiarity of Old-English Style," Prof. L. Kelmer; "Some more Words not in the Society's Oxford Dictionary," Prof. Kelmer and Dr. F. J. Furnivall.
- Geologists' Association, 8.—"Conversations."

#### FINE ARTS

*Modern Architecture: a Book for Architects and the Public.* By H. H. Statham. Illustrated. (Chapman & Hall.)

ALTHOUGH slightly omniscient, as becomes an editor of distinction, Mr. H. S. Statham may be said to have performed admirably his ticklish task of criticizing the leading modern buildings of Europe and the United States. He has done this not only with unusual acumen, wide information, and comprehensive views of what the architecture of our century ought to be, but with the aid of that practical knowledge without which criticism of any kind is seldom worth much. A leading article of his architectural faith is that the best test of a good design or building is that it is suited to the objects it has to serve. He insists upon architecture being the practical expression of the needs of its time, and he declares that it is not an art of ideas pure and simple. These views are, of course, quite the reverse of new, and, indeed, they do not need the support of an expert, however considerable his authority and accomplishments. The fact is it is difficult to see how beauty and dignity can be absent from the expression of fitness to function in architecture or any other mode of art. The office of the critic, primarily at least, is to point out where this or that edifice fails to come up to this rudimentary canon.

In this respect Mr. Statham's skill and insight are of use.

Of course, Mr. Statham employs the word *design* in the sense in which we have used it above; that is, it should, and must, include the plan of the building. From this and cognate considerations he passes on to consider how far the organic unity of a design is affected by the decorative treatment of the exterior of the building; he shows how great was the influence of one style upon another, and proves that so far as we moderns are concerned we cannot help following certain types; in fact, that though, to suit changed conditions and demands, we may develop and change architectural forms and types, we must be affected by the old ones. He aptly quotes the analogies of poetry and music:—

"A number of sonnets have been written in modern times, in exact adherence to the old form, which nevertheless are perfectly original and great poetry, with a separate right of existence. It is the critical use of past traditional forms and types, and not the blind use of them, which makes the art modern needs demand. Where we have failed is in not making that critical use of their materials which the ancients did; we have descended too much to mere reproduction. What we need is to give more thought to our method of making use of the architectural types and modes which past generations have accumulated for us."

But that is quite a different thing from throwing them all away as useless. He points out that Gothic architecture began "from the basis of structure," a capital remark, which is enforced by adding that "the style rose out of the difficulties of vaulting, coupled with the necessity the builders were under of using small stones, for want of the mechanical means for dealing with large ones." This happened not only in respect to the lifting stones from the ground to the lofty spires and vaults that Gothic architects used to give expressiveness to their works, but in regard to the transport of stones from their quarries to their cathedrals. The Egyptians and Greeks moved huge stones for great distances, but then they did not vault their temples and they did possess unlimited slave-power, as well as better roads than Gothic builders could boast of.

Mr. Statham has some shrewd notes on the axiom that "the character of the man, or of the race, is written on the building." He ingeniously illustrates this from that marvellous structure, the great church of St. Sophia, in which he thinks we have a notable instance of the fact that mere expression of construction may fail altogether to produce style. This consideration appears to qualify the crucial principle of fitness to function, which includes style as well as beauty. Of St. Sophia he truly says that internally the style does depend mainly upon construction, i.e., on the visible and complete carrying out of the domical system of roofing, and that it would be grand, no doubt, even without the detail. But externally, says he,

"it is nothing, architecturally speaking; worse than nothing, for it is ugly and ungainly, exactly because it is merely that unadorned construction to which we are now exhorted to return, and which is to save our architectural souls."

Here, perhaps, he presses the point too far. We are not called upon to accept "un-

adorned construction"; on the contrary, it is in the artistic application of ornamental emphasis to the constructional elements of a building that architectural salvation is to be looked for. Besides, the exterior of St. Sophia presents none of the features which glorify the interior. Mr. Statham himself says truly:—

"What is the 'style' of St. Sophia's exterior? It has no style; it is a mere piled-up heap of materials to resist the thrust of the dome and the great arches; it serves its purpose constructionally, but that does not make architecture."

The thrust, however, is less than it seems to be.

Mr. Statham's remarks upon one of William Morris's theories, which, largely for reasons which are not architectural, has found more support than it deserves, should be conclusive:—

"It may be the fact that mediæval architecture was carried out by the inspired artisan, unfettered by guidance or direction; we have no proof of this, however, and the architectural results achieved are to my mind inconsistent with such a theory. But, supposing it were so, it does not follow that a system which produced what was desired in one age will produce what a perfectly different age requires. It is assumed as an axiom by those who reason thus, that all modern architecture is uninteresting, which is an exaggeration. A good deal of it is uninteresting, but we are not without architecture of real interest. Then it is assumed that if we could only revive the system of the Middle Ages we should have all the same kind of interest and vitality in modern architecture revived which we now find in mediæval architecture. I doubt it very much. We are not in the Middle Ages. It appears to me that if there is one thing which the history of architecture shows more clearly than another, it is that all genuine architecture has been carried out in a natural and spontaneous conformity with the habits and requirements of its own time. The idea of forming guilds of artisans educated to take their own part in the work, and originate their own details, as it is maintained was the case on mediæval buildings, is no doubt intended by those who recommend it in entire earnestness and good faith; but it could never succeed, because it would be an artificial effort to put ourselves in a position in which, as a matter of fact, we are not. In the first place (to return to what I have been aiming at in my opening remarks), the architectural requirements of the present day are different from those of any previous age that we know of. It is demanded that buildings should be very carefully and scientifically planned, drained, lighted, and warmed, and that they should be produced within a reasonable time; and to this end elaborate preliminary drawings are an absolute necessity. It is nonsense to dream of setting out a building on the ground, as a Greek temple, a mediæval cathedral, or a Renaissance mansion may have been set out; the modern conditions do not admit of any such naïve process. Secondly, in regard to details of pure design; extreme refinement of detail, and minute relation of all the parts to the whole are the special attributes proper of a high civilization. The Middle Ages was not a period of high civilization; what expressed their ideal would not express ours. The ideal of a well-designed building, to my mind, is one in which every detail, down to the smallest moulding or ornament, is designed with reference to the whole, so that it takes its place as a detail proper to and designed for that particular building. I should like to know how any such ideal is to be carried out on the 'inspired artisan' theory."

Mr. Statham might have pointed to the

preservation in Rouen Cathedral of the monumental slabs of two architects of the fourteenth century, portraits at full length of men who are certainly not artisans, each holding in one hand a diagram of the traceries of a large window and in the other a pair of compasses. Among the records of St. Mary's Chapel at Warwick is a contract made by the representatives of the great Earl of Warwick with a then well-known brass-founder, wherein the latter binds himself to execute in brass the splendid monument which still exists in that chapel, and to do so in strict accordance with drawings which were to be furnished to him for the purpose. One does not see where the inspired artisan came in this case. There is likewise the famous 'Sketch-Book of Wilars de Honcourt,' which is full of sketches and designs for architectural works which are a long way above the level of the artisan.

Among the criticisms in detail of numerous important architectural works of our times we notice objections urged against Street's Courts of Justice which prove that Mr. Statham is not aware that, owing to pressure brought upon him by Mr. Ayrton, Street was compelled to alter his plans and accommodate upon a very much reduced area a large number of separate courts, each having the indispensable top light, and subordinate groups of offices on the same level. In fact, the greater portion of the now open space on the west of the site was originally intended to be covered with buildings now squeezed together beyond all reason. Mr. Statham objects to Street's great central hall as "rendered absolutely useless by being on a different level from the courts"; but, as the Strand side is about twenty feet lower than the Carey Street side, we are not told to which level it ought to have been adapted, and what would have happened to the rooms and corridors on the ground floor if the higher, instead of the lower, level had been adopted for the floor of the hall. The fact is that the restricted space was barely enough for the courts, each demanding a top light, and compelled the inconvenient narrowing of the upper corridors. It followed, therefore, that the subsidiary offices not immediately connected with the courts and the corridors attached to them had perforce to be arranged as well as they could be on the lower stages of the building, where, of course, nothing but side lights and gas-burners were available. It is a pity that, while censuring Street for what he could not avoid, Mr. Statham, when needing instances of thoroughly bad and incomprehensible planning, did not refer to Wilkins's confused plans for the National Gallery and University College, London. The latter, especially, is an architectural puzzle. Besides, a great deal more has been made of the defects of the Courts of Justice than is really just. It is hard for a stranger to find his way about any large building with more than one floor; still more difficult is it to do so when the building is of very great size, and, as in Street's Courts of Justice, devoted to multifarious purposes.

#### THE GRAFTON GALLERIES: SOCIETY OF PORTRAIT PAINTERS.

A few good artists have contributed to this exhibition, but out of three hundred and fifty odd portraits there are not many for critic to praise. The most attractive is undoubtedly Sir W. B. Richmond's *Prince Bismarck* (No. 4), which was painted while the statesman was seemingly still in the plenitude of his intellectual powers. This rendering (otherwise not very subtle) of one of the most remarkable faces of our age—a rendering which epitomizes the more brutal and less subtle elements of the original, and emphasizes its most obvious characteristics—is, of course, intensely interesting, and there is much that is pathetic in it. It has, too, the advantage of being the latest of all the first-rate portraits of Bismarck.—A sufficient contrast to the German statesman's likeness is furnished by Mr. J. M. Whistler's whole-length portrait, most unnecessarily life size, of *Miss May Alexander* (5), which suggests an experimental study for the tonality and coloration of a picture to be. There is little modelling and little solidity, such as one is accustomed to look for in likenesses of beings not yet consigned to Hades. As a simple study in delicate gradations of tone it may be ranked with many capital pieces of engraving, and has rarely been surpassed in lithography.

Solid and complete, and a profoundly studied manifestation of character, M. A. Legros's portrait of *The Sculptor Rodin* (7), a head in profile, has the great advantage of looking like the portrait of a sculptor. *H. Wilson, Esq.* (144), is another excellent contribution of this distinguished painter. On the other hand, *G. R. Reid, Esq.* (147), as a likeness, is on the whole a failure. M. Legros also makes his appearance here as a modeller with the bust in terra-cotta of *Miss Swainson* (198).—Capital in every sense is Mr. C. H. Shannon's picture of a *Man in a Black Shirt* (8), with which he vanquishes Mr. Whistler on his own ground and shirks none of the difficulties of art. His *E. J. van Wisse-lingh, Esq.* (141), is a vigorous piece, but it is not quite up to his standard.—*The Portrait of a Lawyer* (15) is far below the standard of Gustave Courbet, whose name it bears.—The small pictures Nos. 19 to 38 are bright and animated portraits of his friends by Mr. Herkomer. The best of them are *H. S. Marks, Esq.* (23), *G. F. Watts, Esq.* (25), *O. Ford, Esq.* (26), *B. Riviere, Esq.* (31), and *H. H. Armstead, Esq.* (32). Some of the other sitters are noteworthy, but their pictures are less good as likenesses.—The life-size, whole-length *Madame Réjane* (48), attired in a rose-coloured dress, and standing in those crossing and contrasting lights M. A. Besnard so often selects, is an almost incredible caricature of the famous actress's face, but an admirable rendering of her characteristic attitude when on the stage, and in its coloration and tonality it forms a most unconventional, but wonderfully powerful *tour de force*.—Whata stern and uncompromising rendering of facts may do for a portrait may be seen in Mr. J. H. Lorimer's *Right Hon. Hugh Law* (49). We had no idea Mr. Lorimer could achieve a piece of painting *per se* so good as this. It is not a study of tone, colour, or harmony.—Mr. E. A. Walton's *Miss A. Brough* (3) is able as well as pleasing, but it is injured by heaviness of handling.—On the contrary, No. 54, Mr. J. Charlton's equestrian group of *Lord Tredegar*, his huntsman, and their hounds, is solid and skilful. The horses are admirable. The *Standard-Bearer* (104) comprises another fine horse.—Mr. E. Roberts's portraits of ladies and children are painted in that Reynolds-like mood which the artist copies too consistently. The best of them is the *Duchess of Portland* (71) which looks exactly as if Mr. Roberts's knowledge of Sir Joshua's art was limited to the rather indifferent old mezzotints which partly reproduced the painter's weaker pseudo-classical mood.

Mr. Watts's *Maud* (81) is a charming work of art, fresh, solid, harmonious, and deliciously like nature. Would we could say so much for the painter's remaining contributions, of which *The Coquette* (83) is, in the Music Room, the least fortunate.—In M. J. E. Blanche's *Mlle. B.*—(111), wearing a red riding jacket, there is a good deal left for the imagination of the seeker after beauty in faces, while nothing can surpass the ungainly unnaturalness of the lady's figure. There is a certain charm, however, in the audacious *chic* of this curious specimen of the whims of an artist of rare ability and undeniable distinction.—It will suffice if we merely name such works as the late *Bishop of St. Malo's portrait* by Ingres (150), Mr. H. Hardy's *Sketch of a Child on a Mule* (153), Mr. Watts's *Cardinal Manning* (155), Sir J. Millais's *Sketch of a Lady* (157), Rossetti's *Portrait of Himself* (159), Miss M. L. Gow's *Mrs. Alma Tadema* (162), and the Marchioness of Granby's *Lord Cromer* (166) and *Right Hon. Cecil Rhodes* (167).—Among the miniatures we may praise for their solidity, spirit, and charm Madame G. Debillmont-Chardonn's *Portrait* (230) and *Portrait* (234). Mrs. F. Townsend's *Valérie* (227), Mr. C. J. Hobson's *Lady Denys* (222), and Miss M. T. Lewis's *Lewis* (262).

#### M. PUVIS DE CHAVANNES.

M. PUVIS DE CHAVANNES has not long survived Sir E. Burne-Jones, to whom Frenchmen were fond of comparing him, although there was really little similarity between them, for the one was essentially a far-away descendant of the later Renaissance in which the influence of the classical revival predominated, and the other distinctly derived from the earlier Renaissance, when the elements of romance and wunder were prevalent.

Puvis de Chavannes was born at Lyons on December 14th, 1824, and was a pupil of Henri Scheffer and Couture, the latter of whom had a great influence on his pupil. One of his earliest contributions to the Salon was a *Pietà* exhibited in 1850. For several years afterwards his pictures were steadily refused; but, as our distinguished contributor M. André Michel remarks in an article in the *Débats*, he seems in later life to have thought little of these productions, and to have considered the rejection of them not unmerited. At last, in 1859, the 'Retour de Chasse,' now in the Gallery at Marseilles, was hung in the Salon, a fragment for a scheme of decoration for a villa of his brother's, and he long afterwards remarked to M. Michel: "C'est à partir de ce moment-là que je sentis autour de moi de l'eau pour nager." The young artist was taken up by the Corporation of Amiens, and he painted for the Musée de Picardie 'Bellum et Concordia' in 1861; 'Le Travail et le Repos' followed two years afterwards, 'Ave Picardia Nutrix' in 1865, and 'La Vigilance et la Fantaisie' in 1866. 'Le Sommeil' of 1867 is at Lille, 'La Moisson' at Chartres; while 'Charles Martel, Vainqueur des Sarrazins,' and 'Sainte Radegonde' were painted for the Hôtel de Ville at Poitiers in 1874. His great series of works at the Panthéon, 'L'Enfance de Sainte Geneviève,' were executed between 1876 and 1878. These established his reputation, and he was afterwards employed upon the hemicycle of the new Sorbonne. 'Pro Patria Ludus' was painted for the staircase of the Museum of Amiens, and won him the Médaille d'Or when shown at the Salon. 'Inter Artes et Naturam,' which adorns the Museum at Rouen, was exhibited at the Salon of the Champ de Mars, of which he was one of the principal founders, and President after the death of Meissonier. 'L'Été' and 'L'Hiver,' exhibited in the same gallery, decorate the Hôtel de Ville at Paris.

Puvis de Chavannes had long suffered from the malady which carried him off, but he was at work at his studio in the Rue de Neuilly within a fortnight of his decease. His 'Geneviève

veillant sur Paris' was shown last summer, and the cartoon for 'Geneviève ravitaillant Paris' was at the Champ de Mars in 1897. He was made a Chevalier of the Legion of Honour in 1867, and Officer in 1877.

#### Fine-Art Gossip.

On the 27th and 28th inst. there were private views of the exhibition of the Society of Painters in Oil Colours, to see which the public will be admitted on and after Monday next. The London Sketch Club's Exhibition is open at 175, Bond Street.

At the Fine-Art Society's Gallery there will occur to-day (Saturday) a private view of the remaining works of Mr. C. Green, deceased, and of black-and-white drawings by Mr. J. F. Sullivan. At Mr. McLean's the same day is appointed for the private view of his annual exhibition of cabinet pictures. Both collections open to the public on Monday next.

LATER in the season there will be opened at the Fine-Art Society's Gallery a numerous collection of works of Mr. A. East.

THE receiving day for pictures intended for the forthcoming exhibition of the New English Art Club at the Dudley Gallery is fixed for Monday, November 7th.

A GREAT number of the admirers of Gustave Doré's pictures, which were during many years exhibited in New Bond Street, will be glad to hear that they have returned to their old quarters.

THE press of Paris and lovers of art in the French capital are opposing, as well they may, a proposal threatening the sale of part of the park of St. Cloud. One would think that the devastation wrought there by the Prussians in 1870-1 was enough.

We hear of the death of the art-historian Dr. G. Floerke, of the University of Rostock, at the age of fifty-two. Prof. Floerke was the author of several books on art, the most important of which is his 'Schwarze Bilder aus Rom und der Campagna.' He also distinguished himself as a novelist.

#### MUSIC

##### THE WEEK.

CRYSTAL PALACE—Saturday Concert.  
QUEEN'S HALL—Richter Concert.  
PRINCE'S GALLERIES.—Curtius Club Concert.  
ST. JAMES'S HALL.—Madame Marchesi's Concert.

The programme of last Saturday's Crystal Palace concert was curiously constructed. Each of the four numbers of orchestral music consisted of or included a march. Then a group of Chopin solos, with the encore six in number, formed a miniature pianoforte recital, which, but for the late place it occupied in the programme, might be termed an intermezzo. And, again, the great classical composers were conspicuously absent; the romantic or modern school only was represented; and this week's programme is of similar character. If only for the sake of the rising generation, there should be a due admixture of both old and new. The Tschaikowsky 'Pathetic' was finely rendered under Mr. Manns, who displayed throughout great energy and earnestness. M. de Pachmann played Weber's 'Concertstück.' In all passages calling for quiet, delicate treatment he was admirable, but in the Crusaders' March and the exciting *finale* one missed the strength and fire of a Rubinstein or a D'Albert. In the Chopin solos the pianist was quite in his

element; his playing was delightful. But why did he add a few ornamental notes of his own to the simple little Mazurka in B flat, Op. 7, No. 1? The programme ended with a 'Pageant March' by Mr. C. Maclean, in which there was more show than strength. It was conducted by the composer.

Dr. Richter gave his second concert at the Queen's Hall on Monday evening. The programme included no novelty. The 'Meistersinger' Overture was finely rendered. The players so thoroughly understand the conductor that the slightest movement of his *bâton* increases or diminishes the tone, hastens or reduces the *tempo*; they have been so well prepared at rehearsal that the smallest hint from him often proves sufficient. The absence of effort, the absence of all show, are qualities which specially distinguish Dr. Richter. Herr Ernst de Dohnányi appeared for the first time in England, and performed the solo part of Beethoven's Pianoforte Concerto in c. There are so many excellent pianists now before the public that a newcomer has to pass through a trying ordeal of comparison. Herr de Dohnányi, Hungarian by birth, and a pupil, we believe, of D'Albert's, made a most favourable impression. His playing is marked by delicacy and refinement, and his technique is thoroughly sound. His reading of the work was unexceptionable, though we should have liked a little more warmth of tone, especially in the middle movement, and more strength in the loud passages of the opening and closing movements. These, however, are negative faults, and it is quite possible that the pianist may not have been quite at his ease in a strange hall and before a new public. He will give a recital on November 10th, and thus there will be a better opportunity to gauge his merits. In eighteenth-century music, and even in Chopin and Grieg, we fancy he would greatly excel. The concerto was followed by Tschaikowsky's Third Suite in c. The rendering of the music was delightful, but in the last variation of the *finale* the playing might have been a little more elastic and spirited. What a difference between this work and the 'Pathetic,' heard at the Palace only two days before! The suite shows infinite taste, skill, and invention, while now and then there is even a touch of the commonplace; in the symphony there is plenty of skill, but in addition wonderful emotional power, and that peculiar vein of sadness which seems part of every true masterpiece. The fine suite helps us to appreciate the higher worth of the symphony. Dr. Richter's programme concluded with Berlioz's 'Harold' Symphony, admirably rendered; the solo viola part was well interpreted by Herr Krause.

On Wednesday, the opening night of the Curtius Club at Prince's Galleries, Mr. A. Dolmetsch gave a Bach programme. The master's music is often heard in the concert-room, but seldom performed, as was the case here, "upon the original instruments for which it was written." Either the harpsichord is replaced by the pianoforte or the viola da gamba by the violoncello, while frequently the grand organ preludes and fugues are misinterpreted on the pianoforte. The concert commenced with the Concerto in D minor for two principal

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violins (Messrs. Dolmetsch and Sutcliffe), accompanied by strings and harpsichord; then came the Sonata in G for viola da gamba and harpsichord (Miss Hélène and Mrs. E. Dolmetsch); and in the third place the Concerto in D for harpsichord, flute, and violin, with accompaniment of strings. It was most interesting to hear these fine works thus performed, and by players both able and earnest. Many of Bach's clavier fugues are improved, not spoilt, when played on a modern instrument; but unless his concerted music is performed on the proper instruments the quaint colouring, the delightful contrasts, and, above all, the balance of tone, are completely destroyed. The excellent rendering of the harpsichord part of the Concerto in D by Mrs. E. Dolmetsch deserves mention. After an interval came Bach's "cantata burlesque" "Mer hahn en neue Oberkeet," for soprano (Mrs. A. Friedheim), bass (Mr. P. England), two violins, viola, flute, horn, cello, violone, and harpsichord. It is natural to think of Bach only as a writer of very serious music, for, indeed, most of what he wrote is of that kind. Yet the composer, like all truly great men, had a rare sense of humour, as one can see in some of the "48," and in this cantata the Leipzig Cantor indulged in it right heartily. The programme spoke of the "final duet." In the score, however, the last number is marked for chorus. Mr. Schulz-Curtius may be congratulated on the success of his first evening and on his choice of music. Beethoven and Wagner are very great, yet they have in no wise affected the supremacy of Bach.

On Thursday afternoon at St. James's Hall Madame Blanche Marchesi gave her second and last vocal recital previous to her departure for America. The Bach aria "Schlage doch" was repeated. The organ was substituted for the pianoforte, but the balance of tone between that instrument, the strings, and the voice was not perfect, and the "bell" notes, though better, were still unsatisfactory. The vocal part, too, really requires a man's voice. If we cannot speak in unqualified terms of the performance, we are delighted to find Madame Marchesi drawing from Bach's cantatas—a prolific and as yet comparatively untouched mine. The concert-giver was heard to the best advantage in Fauré's simple and affecting "En Prière," and in a group of songs commencing with Schubert's rarely heard "Die Liebe hat gelogen," which was interpreted with pathos and well-restrained passion. Mr. H. Bird, the accompanist of the afternoon, discharged his duties most admirably. M. Johannes Wolff played some violin solos with his usual success.

#### Musical Gossip.

At Mr. Vert's concert, held at St. James's Hall last Saturday afternoon, the first performance in London took place of Mr. Otto Goldschmidt's setting of Sir Lewis Morris's ode "Music," produced at the recent Leeds Festival. To her interpretation of the soprano solo Madame Albani brought a measure of fervour that would have drawn to the surface and revealed the merits of the piece, had these existed. Mr. Goldschmidt's phrases are, however, by no means stimulating, and so the laudable earnestness of the soloist—who was supported by a ladies' choir from the Royal College of Music,

Mr. F. A. Sewell at the organ, and Miss Miriam Timothy and Mr. John Thomas in the harp parts—fell short of its due reward. The Canadian artist offered an expressive rendering of Mozart's beautiful and seldom heard air "Io t' amero" from "Il Rè Pastore," and joined Mr. Edward Lloyd in the duet "How Sweet the Moonlight" from Sullivan's early cantata "Kenilworth." Songs were contributed by Miss Clara Butt, Madame Bertha Rossow, Mr. Lloyd, Mr. Copland, and Mr. Santley; and instrumental solos were played by Herr Liebling, M. Johannes Wolff, and M. Hollman.

MESSRS. ROSS AND MOORE, whose clever ensemble pianoforte playing has frequently been mentioned in these columns, gave the first of three recitals at St. James's Hall on Monday afternoon. Their programme included a Sonatina in flat by Clementi, No. 13 of the Breitkopf edition, which, however, was not played in its entirety, and Chopin's Rondo, a genuine two-pianoforte piece. A "Tempo di Mazurka" by Douillet, gracefully performed, was encored. They also played in neat, though somewhat dispassionate style, Schumann's Andante con Variazioni for two pianofortes, with the original accompaniment of two 'celli and one horn, which the composer (and we think wisely) discarded.

SIGNOR GALIERO, the Italian pianist, gave a recital at the Salle Erard on Tuesday afternoon. His light, delicate touch was displayed to advantage in Handel's Gavotte with Variations from the second "Collection of Pieces for the Harpsichord," the text of which had, unhappily, been modernized. Of Schumann's "Fantasie," Op. 17, the pianist gave a rendering which cannot be described as accurate either as regards spirit or letter. His Sonata in A minor for violin and piano, played by himself and Mr. Theodore Werner, proved a somewhat erratic composition, certainly not inspired.

MR. MONTAGUE BORWELL, a baritone trained at the Guildhall School of Music, was tested in several well-chosen songs at the concert given by him on Wednesday evening in association with Miss Winifred Marwood at St. George's Hall. He answered resourcefully the demand for variety of expression and colour in connexion with Cornelius's beautiful example "Ein Ton," wherein the singer is allotted but one note of the scale throughout. Carefully sung, too, was Schubert's "Wanderer," while Brahms's "Feldensamkeit" and other pieces were creditably rendered. Miss Marwood's pleasing voice was employed in songs by Grieg, Goring Thomas, and Edward German; and Miss Eddie Reynolds, a former student of the R.A.M., played violin solos in artistic style.

At the Salle Erard on Thursday afternoon Wolodia Roujitzky, the eight-year-old pianist, took leave of the London musical public. He is returning to Russia, where it is to be hoped his remarkable talent will be allowed to ripen gradually. The boy's performance of pieces by Chopin, Bargiel, Tschaikowsky, &c., exhibited not only fluency as regards execution, but a strong sense of rhythm.

MR. VERT informs us that though, as yet, nothing is definitely settled with regard to Herr Richter and the conductorship of the Manchester concerts, some decision will probably be arrived at before Monday, the date of the last London Wagner Concert.

MADAME HANKA SCHJELDERUP announces a pianoforte and vocal recital for Thursday evening at the Salle Erard. She will sing "Lieder" by Schubert, Schumann, Grieg, &c., and will play Beethoven's Sonata in E, Op. 109, and solos by Schumann, Liszt, &c. Mr. Henschel is the only other artist whom we can call to mind capable of acting in such double capacity. There will be better opportunity this time of judging Madame Schjeldrup's merits as a pianist. As vocalist she comes to us with a good reputation from abroad.

MR. ERNEST FOWLES announces his fifth season of British Chamber Music Concerts at

Queen's Hall on Tuesday, November 1st, and Wednesdays, November 16th and 30th, and December 14th. The programmes will include new works by A. Webber, E. Walker, A. Wall, W. Y. Hurlstone, Coleridge-Taylor, and J. F. Barnett.

MR. A. SCHULZ-CURTIUS has issued the prospectus of the Bayreuth Festival of 1899. There will be seven performances of "Parsifal" (July 29th, 31st; August 5th, 7th, 8th, 11th, and 20th); two complete cycles of "Der Ring des Nibelungen" (July 22nd-25th, and August 14th-17th); and five performances of "Die Meistersinger" (July 28th, August 1st, 4th, 12th, and 19th). In order to prevent disappointment, early application for seats is recommended; no allotment will, however, be made until next March. Tickets for the "Ring" will be issued only for the complete cycles.

M. LOUIS GALLET, the librettist of some of the most distinguished composers of the second half of this century, is dead. He was born at Valence in 1835. For Bizet he wrote "Djamileh"; for Gounod "Cinq-Mars"; for Massenet "Le Roi de Lahore," "Marie Madeleine," "Ève," "Le Cid," and "Thaïs"; for Saint-Saëns "Proserpine," "Ascanio," and "Déjanire," which last work was only recently produced at Béziers. The complete list of his libretti is a long one. He also wrote dramas, comedies, and a book, "Notes d'un Librettiste," concerning his contemporaries Eugène Gautier, Jean Conte, Louis Lacombe, Victor Massé, and Bizet, with whom he was specially intimate. M. Gallet was successively director of the Lourcine, Maternité, and Lariboisière hospitals, and published "Un Grand Hôpital Parisien" (1889) and "Le Service de Prompt Secours" (1887).

The production of Siegfried Wagner's comic opera, "Der Bärenhäuter," is announced for January, 1899, at Munich. This, of course, will be a musical event of special interest.

#### PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3, Queen's Hall.
MON.	Richter Concert, 8.30, Queen's Hall.
TUES.	British Chamber Concert, 8, Queen's Hall.
WED.	Ballad Concert, 3, St. James's Hall.
	— Elgar's "Nel" Concert, 3, Albert Hall.
	— Curtis Club Concert, 8.30, Prince's Galleries.
THURS.	Madame Schjeldrup's Pianoforte and Vocal Recital, 8, Salle Erard.
FRI.	Madame Ehrensaecher's Vocal Recital, 8.30, St. James's Hall.
SAT.	Croydon Palace Concert, 3.
	London Ballad Concert, 3, Queen's Hall.
	Saturday Popular Concert, 3, St. James's Hall.

#### Drama

#### THE WEEK.

COURT.—"When a Man's in Love," a Comedy in Three Acts. By Anthony Hope and Edward Rose.

GARRICK.—"Brother Officers," a Comedy in Three Acts. By Leo Trevor.

GLOBE.—"The Three Musketeers," a Drama in Five Acts. Adapted by Henry Hamilton.

A CERTAIN measure of resemblance is to be traced between the two novelties at the Court and Garrick theatres respectively. Both are ingenious and sympathetic, but thin; both are in three short and shapely acts; and both, again, turn upon cheating at cards. It may further be said that both seem likely to experience the same fortune, being amusing enough to serve a temporary purpose, but too weak to hope permanently to establish themselves on the stage. "When a Man's in Love" will not accentuate Anthony Hope's growing reputation, but will not seriously retard its progress. At the close of the second act it reaches a stirring theatrical situation; and if the dénouement is artificial and farfetched, it is at least to the taste of the public. What will not a man do when he's in love? Poets have vied with each other in showing the influence of love raising the peasant to a throne, converting the shepherd into a leader of men, winning for

the slave the love of a queen, wakening into intellect and passion the soul of a lout. On the other hand, it may at times convert a friend into a foe, a loyal servant into a traitor. This latter influence it is which is presented by Anthony Hope and Mr. Rose. In the powerful, spasmodic, and poetical 'Death's Jest-Book' of Beddoes we are shown two friends, brothers in arms, who develop into rivals. Wolfram delivers Melveric from captivity to the Moors, and is rewarded by an attempt at assassination. Again and again he spares and guards the life of his former friend, who as persistently strikes at and ultimately takes his life, exclaiming:—

O curse thy meek, forgiving, idiot heart,  
That thus must take its womanish revenge,  
And with the loathliest poison, pardon, kill me:  
Twice-sentenced, die!

Less heroic in ill is the hero of the new comedy, who is shown as the slave of narcotics as well as of evil passions. He succeeds in fixing upon the man who has trusted and obliged him the all but ineffaceable stigma of a card-sharper. His victim cannot, however, be acquitted of contributory folly, since he ventures upon an experiment the foolhardiness of which is not more conspicuous than its futility. What is least satisfactory about the whole is the termination, in which the guilt of a man who appears secure in his treachery is revealed by the unconscious and irresistible evidence of an auto-photographic machine, which depicts him destroying evidence he declares that he has never received. *Dénouements* of this class are dangerous resources, and the new play would have had a better chance had the termination been different. Mr. Paul Arthur played the hero with much firmness and quietude of style, Miss Irene Vanbrugh was delightful in a comic part, and Mr. Nutcombe Gould gave a clever picture of a nobleman. Against Mr. Boucicault it may be objected that he was too deliberate, and that the evidence of guilt was too transparent. Miss Marion Terry, as the heroine, made a welcome reappearance, and acted with her old grace and distinction.

In 'Brother Officers' we are shown the experiences of a brave soldier of humble birth, promoted to a lieutenancy in a "crack" regiment. The comic aspects of his proceedings are both amusing and stirring, and the manner in which a good and brave woman relieves him from the difficulties in which his social ignorance has involved him leaves scarcely a dry cheek in the theatre. The hero naturally falls in love with his protector, who, indeed, leads him on in a manner which, if unintentional, is *gauche*, and if otherwise, cruel, until he learns that, though he has by his heroism cleared some social barriers, there are others over which he may not climb. In the end he fulfils a noble if conventional destiny by immolating himself at the shrine of love, and making the heroine happy with another and more privileged suitor. This piece furnished Mr. Bourchier with a part in which he displayed remarkable intelligence. Miss Violet Vanbrugh, Miss Frances Ivor, and Mr. Aynsworth were also seen to advantage.

If taken by itself the performance of 'The Three Musketeers' might almost lead one to despair concerning English histrionic

art. It is loud, vulgar, declamatory, and in all respects hopelessly wrong. One service it may render. Representations of other adaptations of the story are at hand. A visit to the Globe may teach any one who has to participate in these what to avoid, since there is little or nothing that is done that had not better have been left undone. Whose is the fault we know not, but the proceedings in the antechamber of kings seem almost appropriate to the guard-room or the tavern.

### Dramatic Gossipy.

MR. SIDNEY LEE's forthcoming 'Life of Shakespeare,' although based on the memoir in the 'Dictionary of National Biography,' embodies such numerous changes and additions as to render it new and independent venture. Recent research has enabled the author to incorporate many particulars that have not appeared before in a biography of Shakespeare. The story of the publication of the Sonnets is fully told for the first time, and those poems are surveyed comparatively with similar efforts of the period in England, France, and Italy. All the authentic signatures of Shakespeare that are known to exist are reproduced in facsimile. The frontispiece consists of a photogravure of the newly discovered "Droeshout" painting of Shakespeare, now at Stratford-on-Avon; and there is also a photogravure of the portrait of the Earl of Southampton in youth, now at Woburn Abbey. The volume will be published by Messrs. Smith, Elder & Co. on November 15th.

THE news received concerning the health of Sir Henry Irving is not wholly satisfactory, and we do not hear of any immediate resumption of performance.

THIS evening witnesses the production at the Haymarket of Mr. Jones's new comedy, the entire cast of which is now announced. The author must have gone far afield in search of some of the names he has chosen for his characters.

MISS FORTESCUE appeared on Monday at the Grand Theatre, Islington, as Vere Herbert in Mr. Hamilton's adaptation of 'Moths.' She plays the part excellently, though she is, perhaps, a little too acidulated and abrupt in her display of firmness. The Duchess of Miss Adeline Baird and the Lady Dolly of Miss Margaret Watson are both good performances. On Thursday the piece was replaced by 'Forget-me-Not,' by Mr. Herman Merivale.

'GOING THE PACE' is the title of a melodrama by Messrs. Benjamin Landeck and Arthur Shirley, which has been produced at the Pavilion Theatre.

'THE BROAD ROAD' of Capt. Marshall is to be given on Saturday next at Terry's Theatre. The artists specially engaged for its presentation include, besides those already named, Mr. Gilbert Farquhar, Mr. Abingdon, Miss Ida Motesworth, and Miss Le Thière.

MR. HERMANN VEZIN began on Thursday afternoon at the Steinway Hall, with a recitation of 'Julius Caesar,' a series of Shakespearean readings, which, at the rate of one a week, will last till the close of the year.

'HAMLET' will be revived by Mr. Forbes Robertson on November 7th, and will be thenceforward played on Mondays, Tuesdays, and Wednesdays, the other acting nights of the week being assigned to 'Macbeth.'

'THE LIARS' will be withdrawn from the Criterion to make way for rehearsals of the new comedy of Messrs. Parker and Carson.

To CORRESPONDENTS.—J. & A. C.—H. Q.—W. T. G.—C. J. G.—T. S.—received.  
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